

THE STANDARD DESIGNER

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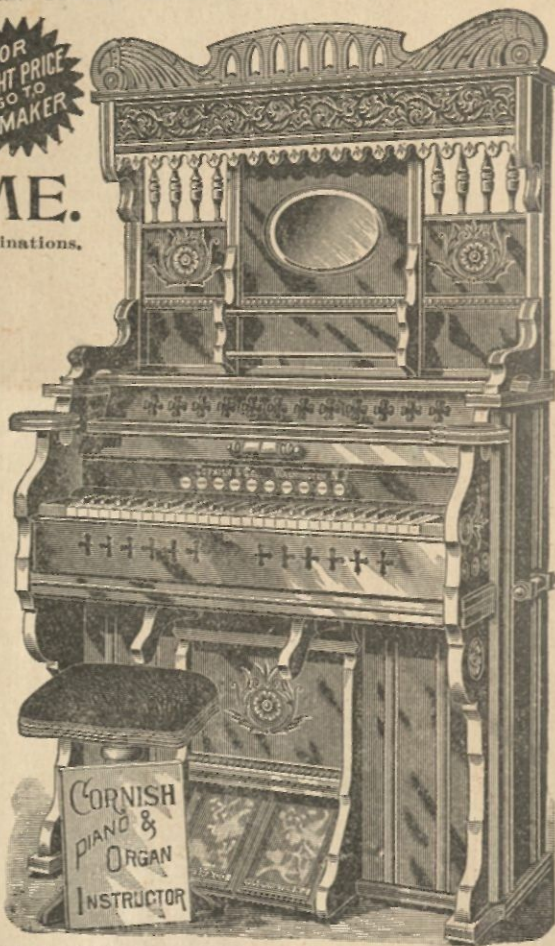
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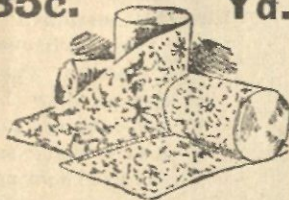
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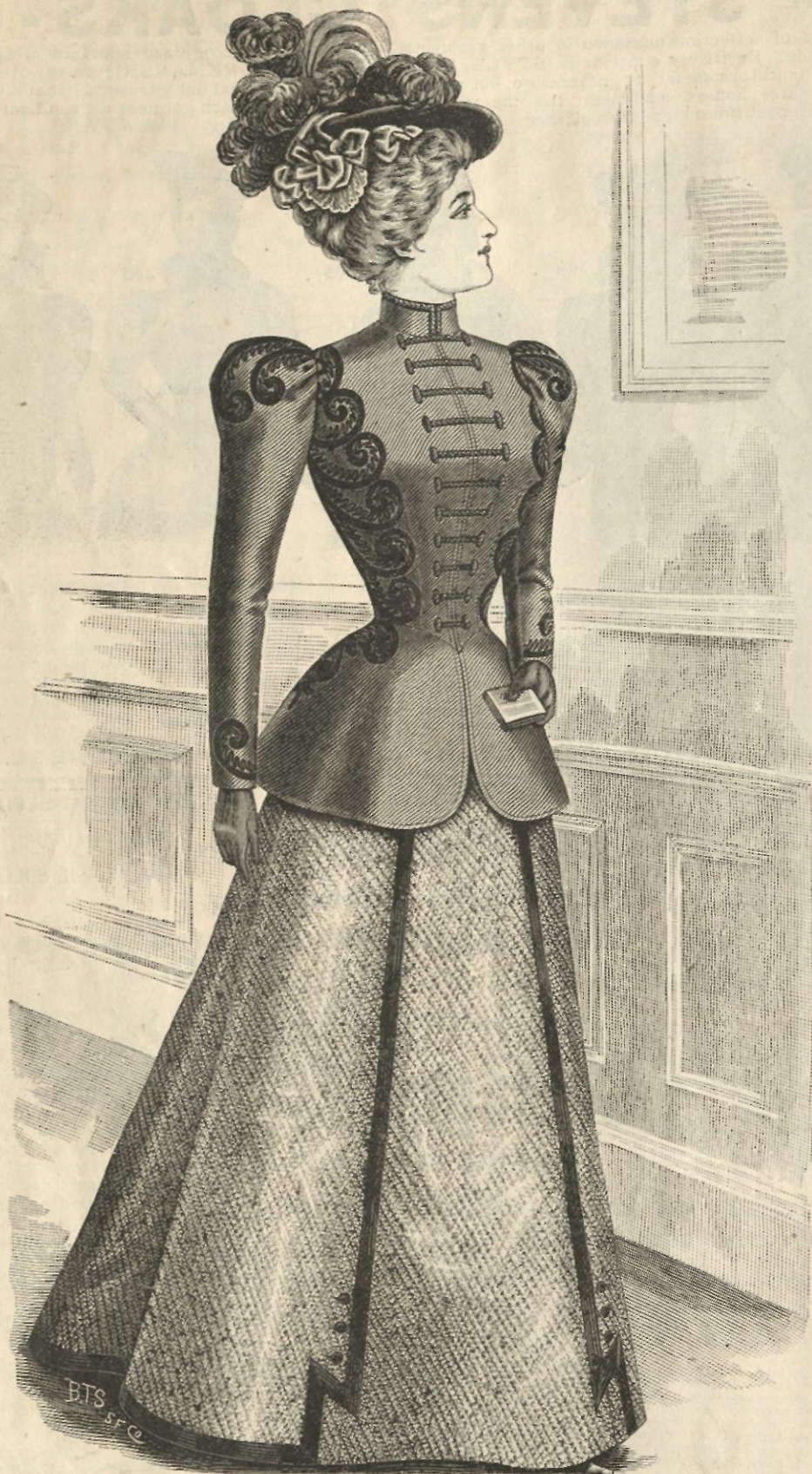
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No. 3823, LADIES' JACKET, AND NO. 3445, LADIES' SEVEN GORED SKIRT (STRAIGHT EDGES MEETING
BIAS EDGES IN SIDE AND SIDE-FRONT SEAMS). Price of each 20 cents.
(For description see page 5)

THE STANDARD DESIGNER

Copyright, 1897, by Standard Fashion Co.

VOL. VI. No. 6.

OCTOBER, 1897.

NEW YORK AND CHICAGO.

Fashions and Fabrics.

FASHIONS.

THE financial stringency of the past few seasons nowhere placed its mark more conspicuously than on the ready-made clothing—notably the jackets and wraps. Costly garments being a most uncertain venture both for maker and dealer, motives of common business prudence forbade their manufacture. Trimming, if not abjured altogether, was sparingly applied, and always with an eye to keeping the final cost of the garment within limits which insured sale. Expensive garniture of all kinds was a drug on the market, as dealers bold enough to carry a heavy line of this merchandise found out to their cost.

With the return of the elusive white-winged bird of Prosperity, however, all this is changed. Garments ornate with fur, braid or passementerie, rich with cut jet, lace or fringe, take the place of the inexpensive, lack-lustre habiliments of less favored times. Velvets and fine cloths have supplanted the unpretentious, albeit sternly practical bouclés, and the "hard times" aspect is com-



pletely—would that we could say permanently—eliminated from our clothing.

If the early fall models may be regarded as advance couriers of winter modes, the one-color scheme may be set down as distinctly unpopular. This point is aggressively apparent from the fact that striking combinations are employed almost exclusively, white, in particular, being an especial favorite. White is, indeed, promised a wholly unusual degree of popularity throughout the winter, from the prestige which it now enjoys at the European fashion centres. At once effective and universally becoming, there is perhaps no other shade so peculiarly adapted for garniture; certainly none other which combines so happily with costume materials of all colors and every texture. For fronts, vests, etc., it offers endless possibilities for fine effects, while for smart bodices and wraps it stands unrivalled.

Jacket costumes are strongly represented on the fashionable promenades, as is usual during the harvest months before an outer garment

Copyright 1897 by Standard Fashion Co. of New York.
No. 3801, LADIES' NORFOLK BASQUE. Price 20 cents.
(For description see page 6.)

of some kind becomes essential. This season's styles are notably graceful, the jackets extending nearly if not quite to the hips. The skirts are of sensible width, and, as a rule are trimmed.

The fad for blouse effects has had its inevitable effect upon the cut of jackets, many of which are made loose at the front, though fitting the figure closely in the back. The twenty-eight-inch length appears, at the opening of the season, to enjoy the lion's share of popularity. Plain cloths are the top notch of fashion.

Wraps are less in evidence than for many seasons past—that is, of course, for street wear, for the daintiest of jackets cannot hope to rival them for the evening. The diminished size of the dress sleeve may logically be held responsible for this, outer garments being necessarily modeled on lines which permit a fashionable underneath attire. The wrap now reverts to the wardrobe of the elderly folk, as before the days of the voluminous sleeve.

The fall modes in skirts are strongly suggestive of the fashions of 1830-40. Some of the ultra fashionable models have, alas, a slight train, though it is not to be supposed that this is a feature of ordinary street costumes. Four and a half yards is the width most favored at present, with the "bell" model somewhat in the lead. An absence of stiffening and a general air of limpness pervades the better class of toilettes.

Somewhat more latitude is now allowed in the matter of skirts. Tall and short, stout and slender are not compelled to wear the same style—as has practically been the case in seasons past. A skirt having the fulness at the hips arranged in tiny vertical tucks is now in vogue among those to whom fulness at this point is improving. Skirts shirred at the hips or throughout their entire width are also worn, though this style is, of course, quite impossible in the heavier dress fabrics. For young girls kilted skirts, both in plaid and plain materials, are sanctioned by Fashion.

The graceful princess style becomes more and more in evidence as the season advances. Apart from its admitted charm of outline, the princess gown offers opportunity for especially attractive trimming displays. Tucks, vertical or horizontal, extending in unbroken lines from the bust to the hips, are a feature of many of the latest imported toilettes.

Small, close-fitting sleeves, with the inevitable epaulet accessory, are strictly *à la mode*. Epaulets, by the way, grow beautifully less in point of size, frequently consisting of nothing more than a handful of chiffon or a diminutive ruffle.

FABRICS.

WITH the revival of certain of the fashions of the early Victorian era comes a natural return to the materials which characterized that period. Nankeen—a fabric with which this generation is familiar mainly through the novels of Dickens and Thackeray—is mentioned among the possibilities. Its thinness of texture will prevent its use for winter garments, however, other than for chemisettes and the like.

To those who cannot witness Fashion's abandonment of a pretty and graceful fabric without a feeling of passing regret, the announcement that cashmere has been revived will be far from unwelcome. The variety now in vogue differs slightly from that of familiar memory and has been re-christened "*cachemire veloute*"—probably by reason of its soft pile. The same satiny finish and drapable possibilities that have ever distinguished it are retained in the new cashmere, which is in many important respects, superior to the original article.

Velvet brocaded silks are among the most fashionable materials for ceremonious gowns. The designs, though for the most part conventional—are singularly graceful and develop handsomely, especially for skirts. Arabesque patterns are notably prominent.

Bedford cord, or "*cote de cheval*" is quoted as a sure fav-

orite. It comes in all the fashionable shades, is of generous width—permitting it to be cut to advantage—and is generally conceded to be an excellent investment for the woman whose clothing must be enduring.

Vigoureux twills, plain and illuminated, are enjoying a run of popular favor. In the more subdued colorings they make admirable bicycle costumes.

Some of the most prominent fall novelties are woven with a five inch band at the hem. As these banded materials are generally supposed to entail waste in cutting, they have never been good sellers, and will probably repeat their previous experience this season. Prevailing modes, however, favor bands to an unusual degree, not alone for hems, but for panels and general decorative purposes.

For tailor-made dresses a magnificent array of small checks, indistinct plaids and loose twisted yarn mixtures are being shown. The latter embody the choicest effects seen in this line for years. Neutral shades of brown and gray flecked with white are conspicuous among the best assortments.

With the beginning of the fall season, foulard seems to have taken a new lease of life. In silver gray it is particularly modish, the trimming being of horizontal or criss-crossed bands of black velvet ribbon; stock and crush belt of old rose.

Gauzes, tulle, laces, nets, sheer grenadines and perishable chiffons will be well represented at the gay assemblages this winter. White will be the reigning favorite for entire costumes.

Epingles in all the latest color fancies, are in the front rank of fashionable materials.

TRIMMINGS.

ELABORATE skirt decoration is a feature of current fashion. This may be accepted as a fact from which the last element of doubt has been eliminated.

Except for ruffles and ruchings, but little of the costume material is to be used for trimming this season. Foulard, or soft silk skirts are sometimes ruffled from waist-band to hem, nine ruffles being the prescribed number. Deep flounces are also shown, mainly on evening gowns.

Jet is again fashionable, and manufacturers have quite outdone themselves in bringing out its ornamental possibilities. Jetted lace is widely used for dressy gowns.

Elaborate braided designs have almost completely supplanted the simpler varieties so much in vogue last year. This necessitates the use of the smaller braids almost exclusively.

Fluffy frills of lace at the neck and wrists continue in favor, though important modifications are looked for in this respect when the wearing of a jacket becomes inevitable.

Tan and beige cloths are used for vests and cuffs on tailor costumes.

Tucks and ruffles are the natural decoration for the blouses, which are obviously unsuited to the heavier forms of garniture. Much the same mode of trimming is here followed as was in vogue for the picturesque organdies of summer.

Cord is employed to finish the free edges and to outline the seams of tailor jackets. Moiré antique supplies the revers facings.

Magpie effects are popular in laces, especially for detachable collars and decorative pieces. Chiffon is employed for the foundation, lace braid or figures being appliqué upon it.

Pendant trimming, both in jet and braid, is noticed upon some of the best fall models.

Panels elaborately embroidered or braided are now shown on the metropolitan counters. Most of these, it would seem, from their quality, color and texture, are intended for the adornment of evening gowns.

Lace jabots, attached to the stock collar and falling nearly to the bust-line, are now fashionable.

Frogs are worn very extensively on tailor costumes.

LADIES' TOILETTE.

(For illustration see page 2.)

No. 3823, Ladies' Jacket, and No. 3445, Ladies' Seven-Gored Skirt (straight edges meeting bias edges in side and side-front seams).—These two garments combined form a most desirable toilette for fall and winter days. The jacket is made of black broadcloth, trimmed with black velvet and silk passementerie, black braid and olives. The skirt is developed in gray and black granite-cloth, trimmed with black hercules braid and black silk buttons.

The jacket is shaped by shoulder, under-arm, side-back and centre-back seams, also by single bust-darts. The centre-back portions are extended for a short distance below the waist-line, while the other portions are shaped to meet in a point at the centre of the front. Circular basque-pieces are attached to the lower edge of all but the centre-back gores. The neck is fin-

ished with a standing collar, and the closing is effected down the centre of the front. The sleeve is a modish two-piece

leg-o'-mutton model, having the fulness at the top collected in gathers to form the small puff.

A garment view on page 26 shows a different development.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires four and three quarters yards of material twenty-two inches wide; three and one-half yards thirty-two inches; two and five-eighths yards forty-four inches, or two yards fifty-four inches.

The stylish skirt pattern here pictured is equally suited to wide or narrow fabrics, and will be popular for either heavy or thin materials, as it cuts to equal advantage from both. It is in seven portions: front gore, two side-fronts, two side gores and two back gores, united by a centre seam. The upper edge fits the waist smoothly at the fronts and sides, the ful-



Copyright 1897 by Standard Fashion Co. of New York.
No. 3803, LADIES' BASQUE, AND NO. 3448, LADIES' FIVE-GORED SKIRT (STRAIGHT EDGES MEETING BIAS EDGES). Price of each 20 cents. (For description see page 7.)

ness being carried to the back in gathers, and two backward-turning pleats. The upper edge is finished with a narrow belt, and the placket opening is made in the centre-back seam. The bottom of the skirt is stiffened to the depth of eight inches, and finished with a facing and velvet binding or cording.

The pattern is cut in seven sizes, from twenty to thirty two inches waist measure, and costs 20 cents. The medium size requires eight and three-eighths yards of material twenty-two inches wide; seven and one-half yards thirty-two inches, five and five-eighths yards forty-four inches, or three and seven-eighths yards fifty-four inches. Width of skirt at lower edge is four and five-eighths yards.

The two garments just described are exceptionally novel and stylish in design and may be most satisfactorily developed in cloth, serge, cheviot, tweed, mohair, velvet, covert suitings, etc., and they may be trimmed with ribbon, braid, gimp, passementerie, or contrasting fabrics.

LADIES' NORFOLK BASQUE.

(For illustration see page 3.)

No. 3801.—This very attractive figure illustrates a new form of the extremely stylish and popular Norfolk basque. It is developed in checked and plain cloth, with plain satin for revers facing and belt.

The basque is

fitted by shoulder, under-arm and side-back seams, the fronts being arranged on a lining fitted by double bust-darts. This lining is faced to yoke depth with material at the side, and

the side-fronts are attached beneath the lower edges of the simulate yokes. A shaped box-pleat is joined to the edge of the side-front and beneath the yoke-piece. Prettily shaped revers are attached to the side edges of the yoke and also to the neck edge of the fronts. These revers are faced with plain satin. The lining is overlaid with plain serge at the front to simulate a vest. This is trimmed with braid, and the closing is effected down the centre. A shaped yoke is also applied to the back, and a graduated box-pleat is laid, one at either side, in a similar manner to those at the front. The neck is finished with a band collar, and a shaped belt of satin encircles the waist, being fastened to the box-pleat at each side with a button. The sleeve is a two-seamed leg-o'-mutton model, the upper portion being arranged on a lining. At the top the fulness is collected in gathers, forming a small puff, while below the elbow it fits quite snugly.

This basque will develop stylishly in cloth, serge, cheviot, tweed, mohair, etc., and may be trimmed with braid, ribbon, gimp, galloon, passementerie or contrasting materials.

A garment view



No. 3822, LADIES' JACKET, AND No. 3783, LADIES' ONE-PIECE BELL SKIRT. Price of each 20 cents. (For description see page 8.)

on page 28 shows a different development of this design.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires four and one-quarter yards of material twenty-seven inches wide; three and one-half yards thirty-two inches; two and one-half yards forty-four inches, or two yards fifty-four inches.

LADIES' TOILETTE.

(For illustration
see page 5.)

No. 3803, Ladies' Basque, and No. 3448, Ladies' Five-Gored Skirt (straight edges meeting bias edges).—The style and effectiveness of this toilette will be instantly acknowledged by all women possessing good taste and refinement. The material used for the pictured costume is Havana brown French broadcloth. The vest is made of black satin duchesse, and the trimmings are black silk braid and passementerie.

The basque is fitted by centre-back, under-arm and shoulder seams. The lining fronts have double bust-darts. The backs are continued below the waist-line in a small, shaped coat-tail, and the centre seams have exten-

sions which form overlaps from the waist-line downward. The lining portions, with the exception of the fronts, are cut in exactly the same manner as the outer parts, so no separate pieces are given with them in the pattern. The lining fronts are overlaid to form a small V, and the neck is finished with a standing collar, or they are cut out and a chemisette and collar of linen worn with the basque. The vest fronts are attached to the lining just at the forward dart. They are cut out at the neck to a V, and close down the centre with hooks and eyes. The side-fronts have one dart, and are inserted in the under-arm and shoulder seams. The forward edges slightly overlap the vest fronts and drop below them in points. The sleeves are two seamed and close fitting. They are surmounted by shaped epaulets which are attached smoothly over the shoulders.

A garment view on page 29 shows a different development.

The pattern is cut in ten sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires three and one-half yards of material twenty-two inches



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No. 3816, LADIES' COSTUME (HAVING THREE-PIECE BELL SKIRT). Price 25 cents.
(For description see page 10.)

wide; two and one-half yards thirty-two inches; one and three-quarters yards forty-four inches, or one and one-half yards fifty-four inches, in addition to the usual lining.

The skirt has five gores: a front gore, two side gores and two back gores, the latter united by a centre-back seam. The fullness is drawn to the back in close gathers, the skirt setting smoothly around the front and hips. A narrow belt finishes the top, and the lower edge is faced and bound with velveteen. If desired stiffening may be added of haircloth, crinoline or featherboning.

Etamine, broadcloth, covert-cloth, diagonal, serge, cheviot, homespun, Scotch suiting, sailcloth, eudora, Priestly novelties or cashmere may be employed with equal good taste for both patterns, and braid, gimp, passementerie, or contrasting goods can be used for decoration.

The pattern is cut in seven sizes, from twenty to thirty-two inches waist measure, and costs 20 cents. Medium size requires eight and one-eighth yards of material twenty-two inches wide; six and three-quarters yards thirty-two inches; four and three-quarters yards forty-four inches, or four and one-eighth yards fifty-four inches. Width of skirt at lower edge is

four and seven-eighths yards—the correct width at present.

LADIES' TOILETTE.

(For illustration see page 6.)

No. 3822, Ladies' Jacket, and No. 3783, Ladies' One-Piece Belted Skirt.—The two garments as illustrated make up a toilette suitable for church calling, shopping or promenade wear. The jacket is made of brown broadcloth with revers, collar piece and simulated cuffs of écarlate cloth, braided with gold soutache and edged with astrachan. The seams are outlined with brown silk passementerie. The skirt is made of brown and écarlate plaid cheviot without trimming of any kind.

The jacket is fitted by centre back, side-back, under-arm and shoulder seams, also single bust darts. All the body portions extend well over the hips. The backs have extensions below the waist-line which form laps. The closing is effected down the centre of the front, and to the forward edges of the fronts shaped revers are attached. These are very wide where they begin at the neck, and gradually taper down to the bottom of the jacket. The neck is finished with a band, to the upper edge



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No. 3783, LADIES' COSTUME (HAVING SEVEN-GORED SKIRT). Price 25 cents.
(For description see page 10.)

of which flaring, shaped pieces are attached. The sleeves are two seamed, and their upper edge is laid in four box-pleats and inserted in the arm-hole. The lower edge is either bell shaped or straight. The revers and collar pieces may be omitted if preferred.

Velvet, satin, brocade, corduroy, broadcloth, kersy, melton, beaver, covert, diagonal, serge or fancy cloaking may be used to develop this pattern, and braid, gimp, passementerie, fur or feather edging, or machine-stitching may be used to trim.

A garment view on page 25 shows a different development of this attractive and stylish design.

The pattern is cut in ten sizes from thirty-two to forty-four inches bust measure, and costs 20 cents. Medium size requires six and one-eighth yards of material twenty-two inches wide; four yards thirty-two inches; three and one-eighth yards forty-four inches, or two and one-half yards fifty-four inches.

The skirt is well adapted to wide cloths or other materials. It is in one piece, and the fulness at the waist-line is adjusted to the figure by six darts, and two backward-turning pleats

each side of the centre-back seam, where the placket opening is made. The upper edge is completed by a narrow belt, and the bottom by a facing and velvet or braid binding. If stiffening be desired haircloth, crinoline, canvas or feather-boning may be used.

A garment view on page 25 shows a different development.

The pattern is cut in seven sizes, from twenty to thirty-two inches waist measure, and costs 20 cents. Medium size requires six and one-quarter yards of material twenty-two inches wide, four and five-eighths yards thirty-two inches; three and five-eighths yards forty-four inches, or three and one-eighth yards fifty-four inches.

The skirt measures around the lower edge four and one-eighth yards.



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No. 3829, LADIES' PRINCESS DRESS (HIGH OR LOW NECK, LONG OR SHORT SLEEVE). Price 25 cents.
(For description see page 11.)

LADIES' COSTUME (HAVING THREE-PIECE BELL SKIRT).

(For illustration see page 7.)

No. 3816.—This striking and stylish design for a fall costume is here developed in dark blue covert-cloth, with trimmings of white cloth overlaid with blue silk passementerie.

The waist has a lining fitted by centre-back, side-back, under-arm and shoulder seams, also double bust darts. The back of the material is seamless, and is without fulness save at the centre of the waist-line where it is laid in two backward-turning pleats. An extension of part of the back below the waist-line forms a small coat-tail. The under-arm gore of the material is cut in exactly the same manner as that of the lining so one piece is given for both in the pattern. The fronts are without fulness at the neck edge, and are gathered at the waist-line. The right front is slightly larger than the left and fastens across it, but the lining-fronts close down the centre. The neck is finished with a standing collar. The sleeves are two seamed. The upper portion is laid in three pleats at each side of the seam near the arm-hole, giving a graceful puff. The upper edge is gathered into the arm-hole, and the wrists are finished by a facing.

The skirt is in three pieces: a front gore and two back gores, the latter united by a centre-back seam. Four darts, two at each side, adjust the fulness at the waist-line over the hips. In the back the fulness is confined by gathers. The placket

opening is made at the centre-back seam. A narrow belt finishes the upper edge, and the bottom is finished with a facing and a binding of velvet or braid.

Broadcloth, covert-cloth, drap d'été, poplin, serge, ladies'-cloth, cheviot homespun, Scotch suitings, eudora or henrietta may be used for this pattern, and braid, gimp, passementerie or contrasting material may be employed for garniture.

A garment view on page 20 shows a different development.

The pattern is cut in ten sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 25 cents. The medium size requires nine and three-quarters yards of material twenty-two inches wide; seven and five-eighths yards thirty-two inches; five yards forty-four inches, or four and five-eighths yards fifty-four inches in width.

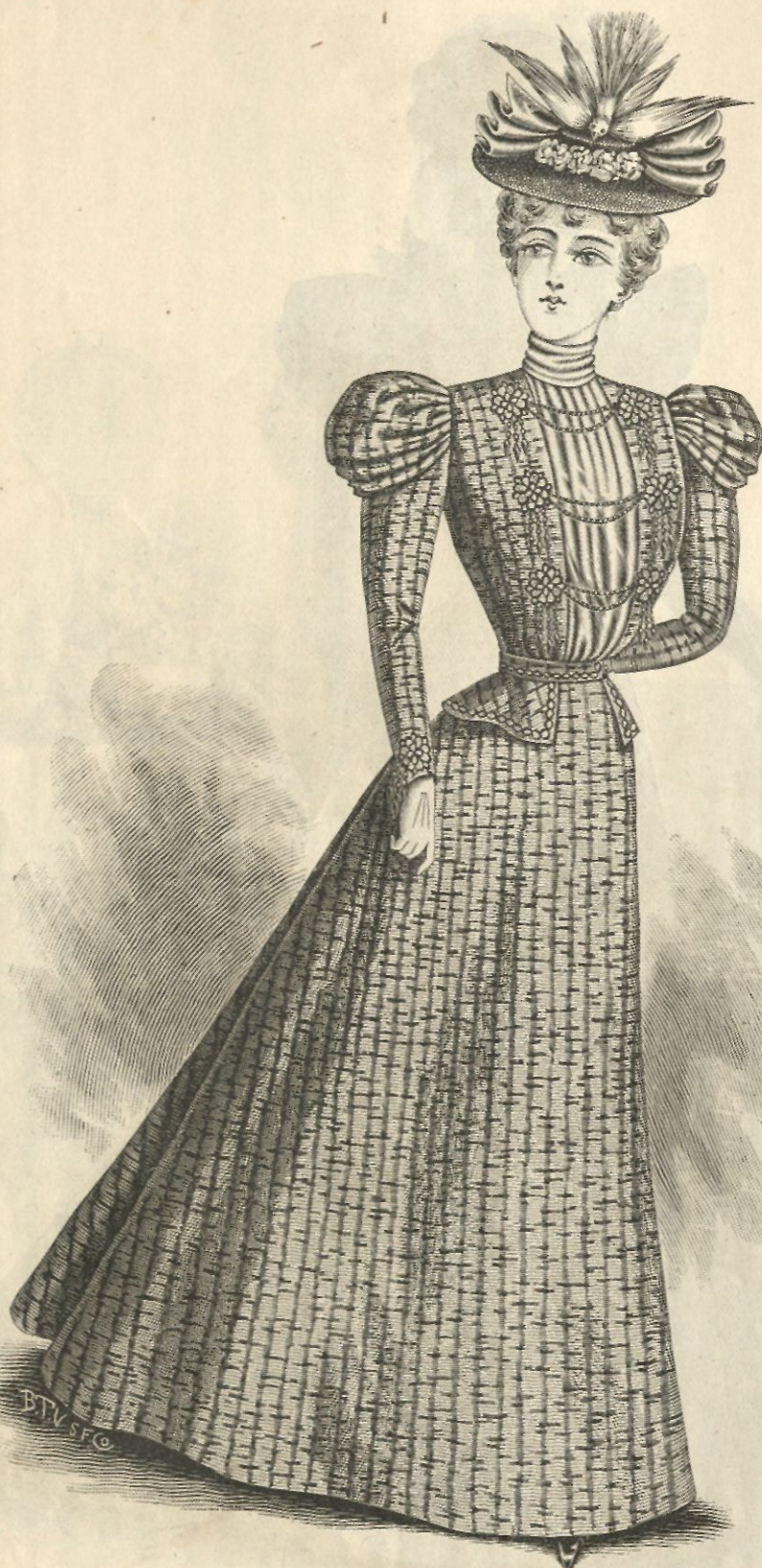
In the medium size the skirt measures four and one-eighth yards around the lower edge.

LADIES' COSTUME (HAVING SEVEN GORED SKIRT).

(For illustration see page 8.)

No. 3793.—A new and very effective model is shown in the accompanying illustration. The pattern as depicted is handsomely developed in green drap d'été, with sleeve puffs and belt of darker green silk, with trimmings of green silk and jet passementerie, and green silk braiding.

The waist of the dress is mounted on a foundation fitted by centre-back, side-back, under-arm and shoulder seams, also



No. 3793, LADIES' WAIST, AND No. 3793, LADIES' ONE-PIECE BELL SKIRT. Price of each 20 cents. (For description see page 12.)

double bust-darts. The material of the back is cut in V-shape at the upper edge, the fulness at the waist-line being disposed in two rows of shirring. The fronts are full and cut away at the upper edge to correspond with the back. At the waist-line the extra fulness is confined by shirring which extends completely about the waist. The upper part of the backs and fronts of the lining are overlaid with silk, braid or lace to simulate a yoke, and a standing collar is attached to the neck edge. The sleeves are two seamed and close fitting, the upper part being ornamented with a puff that is gathered with the sleeve into the arm-hole. The forward edge of the puff is gathered in the manner shown by the illustration and falls gracefully at the side of the sleeve in front. The closing of the garment is effected down the centre of the fronts by means of hooks and eyes.

The stylish skirt of this costume consists of a front gore, two side-front gores, two side gores and two back gores, the latter united by a centre-back seam. The front and sides fit smoothly, all the fulness being drawn to the back and arranged in four pleats on either side of the closing. These pleats are small and compact at the top, but flare gracefully as they reach the bottom. A narrow belt finishes the top, and the bottom is faced and bound with velveteen or braid.

Cheviot, serge, broadcloth, ladies'-cloth, étamine, cashmere, canvas, homespun or drap d'été may be used to develop this pattern, and lace, insertion, gimp, velvet, silk, braid or passementerie may be used to trim.

A garment view on page 21 shows a different development.

The pattern is cut in eight sizes, for ladies from thirty-two to forty inches bust measure, and costs 25 cents. The medium size requires twelve and one-eighth yards of material twenty-two inches wide; eight and three-quarters yards thirty-two inches; six and one-half yards forty-four inches, or four and seven-eighths yards fifty-four inches. Width of skirt at lower edge four and one-quarter yards.

LADIES' PRINCESS DRESS.

(For illustration see page 9.)

No. 3829.—This exceedingly stylish mourning costume is made of eudora, trimmed with black crape, taffeta ribbon and dull jet beading. The pattern is, of course, also suitable to development in colored materials.

The dress is fitted by centre-back, side-back, under-arm and shoulder seams. The lining-fronts have double bust-darts, the right front of the material one, and the left none at all, being attached to the lining just at the second dart. It is smaller than the right front, which fastens along its forward edge with



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No. 3788, LADIES' COSTUME (HAVING THREE-PIECE BELL SKIRT). Price 25 cents.
(For description see page 13.)

hooks and eyes. The lining fronts close down the centre. The backs and side-backs continue below the waist-line into a graceful train, the lower edge of the dress being finished with a facing. The sleeves have a two-seamed close-fitting lower portion, which is surmounted by a one-seamed puff. The puff is surmounted in turn by a circular epaulet, which is attached over the shoulder without fullness. The neck of the dress is completed by a standing collar.

Silk, satin, brocade, velvet, challis, ladies'-cloth, cashmere, serge, brilliantine or novelty goods may be used to develop this pattern, and lace, embroidery, passementerie, ribbon, braid or gimp may be used to trim.

A garment view on page 19 shows a different development of this very attractive design.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents. Medium size requires sixteen yards of material twenty-two inches wide, fourteen and one-eighth yards twenty-seven inches; eleven and five-eighths yards thirty-two inches, or eight and one-eighth yards forty-four inches.

LADIES' TOILETTE.

(For illustration see page 10.)

No. 3789, Ladies' Waist and No. 3783, Ladies' One-Piece

Bell Skirt.—A very graceful and stylish toilette, suitable for calling, church or the promenade, is here illustrated. Moiré velour of a rich shade of green, combined with soft silk of a paler shade, were employed to develop these stylish garments, with jet passementerie and ornaments as garniture.

The lining is shaped by shoulder, under-arm, side-back and centre-back seams, also double bust-darts. The material is arranged on this foundation, the seamless back fitting without fullness. The side fronts are inserted in the shoulder and under arm seams, the extra fullness at the waist-line being collected in gathers and arranged in graceful blouse style. The full fronts of silk are attached to the lining beneath the side edges of the side-fronts, and at the neck and waist-line. The neck is prettily finished with a crush collar of soft silk, arranged on a plain foundation collar. The stylish rippled basque-piece is attached to the lower edge of



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No. 3788, LADIES' EMPIRE TEA GOWN. Price 25 cents.
(For description see page 14.)

the back, and side and side-front portions, the joining being concealed by a belt which encircles the waist. The sleeve consists of an upper and an under sleeve portion. The fulness at the top is arranged into a most effective little puff by means of pleats and gathers, while the lower sleeve fits the arm quite closely.

A garment view on page 30 shows a different development.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires four and one-half yards of material twenty-two inches wide; three and one-eighth yards thirty-two inches; two and one-eighth yards forty-four inches, or one and three-quarters yards fifty-four inches.

The skirt is exceedingly stylish, consisting of one circular piece only. The fulness around the waist is collected in short darts each side of the front, and in two deep, inward turning pleats at the back. The upper edge is finished with a narrow belt, and the lower edge with a binding of velveteen.

This toilette will develop satisfactorily in silk, cloth, serge, cheviot, tweed, mohair, etamine, etc., and may be effectively trimmed with braid, gimp, passementerie,

jet, fur or feather edging or contrasting materials.

A garment view on page 25 shows a different development. The pattern is cut in seven sizes, from twenty to thirty-two

inches waist measure, and costs 20 cents. The medium size requires six and one-quarter yards of material twenty-two inches wide; four and five-eighths yards thirty-two inches; three and five-eighths yards forty-four inches, or three and one-eighth yards fifty-four inches. Width around lower edge is four and one-eighth yards.

LADIES' COSTUME (HAVING THREE-PIECE BELL SKIRT).

(For illustration see page 11.)

No. 3788.—

An exceedingly stylish costume for the fall season is here pictured as made of cheviot combined with satin, velvet and doeskin, and neatly trimmed with narrow silk braid.

The stylish coat basque is shaped by shoulder, under-arm, side-back and centre-back seams, also by single bust darts. The fronts are rounded at the lower edge, and are turned back, forming long, pointed revers, which are faced with satin and edged with braid. A styl-

ish turn-over collar is sewed to the neck edge, meeting the revers in notches. This collar is faced with velvet, and is



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No. 3815, LADIES' TEA GOWN (IN EITHER TRAIN OR ROUND LENGTH). Price 25 cents.
(For description see page 15.)

also trimmed with braid around the free edges.

The vest-fronts of white doeskin are included in the shoulder and under-arm seams, and are fitted by single bust-darts. They extend a short distance below the waist-line, and are cut to meet in a point at the centre. The neck is finished with a standing collar and the closing is made down the centre of the front with small buttons and button-holes. The vest-fronts and collar are stylishly trimmed with braid. The sleeve is a modish two-piece model, the upper portion being arranged on a lining. The lower part is faced for a short distance to simulate a pointed cuff, and a row of braid applied to the top forms a neat finish.

The skirt is a graceful three-piece design, consisting of a narrow front and two wide side-back portions joined by a centre-back seam. The slight extra fullness at the sides is disposed in short darts and at the back is laid in two inward-turning pleats each side of the centre. The top is finished with a narrow belt and the lower edge with a binding of velvet.

This very stylish costume may be appropriately developed in cloth, serge, cheviot, tweed, covert-suiting, mohair, etamine, etc., and it may be stylishly trimmed with braid, gimp, galloon or con-

trasting materials, such as velvet, satin, brocade or moiré. A garment view, on page 22 shows a different development.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents. The medium size requires nine and five-eighths yards of material twenty-seven inches wide; eight and one-quarter yards thirty-two inches; five and three-quarters yards forty-four inches, or five yards fifty-four inches.

LADIES'

EMPIRE TEA GOWN.

(For illustration see page 12.)

No. 3798.—The picturesque and comfortable tea gown displayed in the accompanying illustration is an especially pretty and appropriate design for this season. The pattern is developed in black Japanese silk with ruffles of light blue mousseline de soie and light blue satin ribbon.

The short waist is fitted by under-arm and shoulder seams. The neck is cut out in a V shape, and ruffled breasted pieces are attached to the shoulders. The sleeves consist of a one-seamed puff mounted on a two-seamed lining which extends to the wrist and is overlaid with the material. The skirt is in five pieces and



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No. 3364, LADIES' OUTING JACKET, AND No. 3832, LADIES' DIVIDED BICYCLING SKIRT (WITH OR WITHOUT APRON). Price of each 20 cents. (For description see page 15.)

consists of a front gore, two sides gores and two back gores the latter united by a centre-back seam. At the lower edge

the skirt is finished by a facing and the upper edge is gathered and attached to the waist as shown by the perforations of the pattern. The gathers are entirely discontinued under the arms and the greater part of the fulness is drawn to the back. A girdle of ribbon or silk conceals the uniting of the skirt and waist. The closing of this garment is effected down the centre of the front by means of hooks and eyes invisibly placed.

Silk, satin, cashmere, nun's-veiling, China silk, henrietta, mohair, fancy flannel, or any other desirable material may be used to develop this pattern, and lace, insertion, ribbon or gimp may be used to trim.

A garment view on page 23 shows a different development.

The pattern is cut in eight sizes, from thirty-two to forty inches bust measure, and costs 25 cents. Medium size requires twelve and one-half yards of material twenty-two inches wide; nine and one-eighth yards thirty-two inches; seven and three-quarters yards forty-four inches, or five and seven-eighths yards fifty-four inches.

LADIES' TEA GOWN (IN EITHER TRAIN OR ROUND LENGTH).

(For illustration see page 13.)

No. 3815.—That most graceful and serviceable garment, the tea gown, is here shown in an unusually attractive and stylish shape. The material employed is light and dark blue striped silk, the standing collar, epaulets and sleeve ruffles being made of plain light blue silk with trimming of narrow black lace, and the yoke of the light silk overlaid with black passementerie. Dark blue satin ribbon adds further decoration to the garment.

The only pieces supplied for the tea gown lining are the fronts which are fitted by double bust-darts and extend just below the waist-line. If it be desired to line the gown throughout, the portions may be cut and fitted in exactly the same way as those of the outer part. These are fitted by centre-back, side-back, under-arm and shoulder seams. The backs and side-backs have extensions below the waist-line which are arranged in pleats, and these portions continue into a graceful train, which, however, can be cut off if desired. The upper part of the lining-fronts is overlaid to simulate a

yoke, and to the lower edge of this facing the full fronts are attached in box pleats, one on each side, the closing occurring down the centre of the front with hooks and eyes. The neck of the gown is finished with a standing collar. The sleeves are of two styles: one cut to elbow length and having two seams, the lower edge being trimmed with two doubled ruffles, and the other close fitting from wrist to shoulder and also having two seams. The graduated epaulet ruffles, which are two in number, are used with either sleeve, and are gathered into the arm-hole with the upper edge of the sleeve. The bottom of the gown is finished with a deep hem or facing.

Silk, satin, cashmere, challis, henrietta, ladies'-cloth, serge or flannel may be used to develop this pattern, and lace, etc., may be employed for decoration.

A garment view on page 24 shows a different development.

The pattern is cut in ten sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 25 cents. The medium size requires fifteen and three-quarters yards of material twenty-two inches wide; thirteen and one-half yards twenty-seven inches; ten and one-half yards thirty-two inches, or eight and one-quarter yards forty-four inches.

LADIES'

TOILETTE.

(For illustration see page 14.)

No. 3664, Ladies' Outing Jacket, and No. 3832, Ladies' Divided Bicycling Skirt (with or without apron).—A very stylish cycling costume is depicted on this graceful figure. Dark-green whipcord suiting was employed to develop the garments as pictured, with narrow braid, and bone buttons to trim.

The jacket is fitted by centre-back, side back, under arm and shoulder seams, also single bust-darts. The centre-back and side-back seams have extensions below the waist-line which are laid underneath to form the small pleats in the back. The side-back seams extend to the shoulder seams. The applied straps used in the back and front are attached to the shoulder seams. At that point they are wide, but gradually narrow as they reach the waist-line, ending just below it in shaped tabs. The straps used in front are ornamented with tiny change pockets. The upper portions of the jacket-fronts form the small, pointed revers which meet the



No. 3779, LADIES' RUSSIAN JACKET. Price 20 cents.
(For description see page 16.)

rolling collar in notches. The closing is effected down the centre of the front, and the edges of revers and collar are finished with braid.

The sleeves are two seamed and medium sized. They are close-fitting to above the elbow, where they expand into graceful fullness and are gathered into the arm-hole. At the wrist they are finished by a facing and trimmed with a row of braid applied about three inches from the lower edge.

The pattern is cut in ten sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires four yards of material twenty-seven inches; three and one-quarter yards thirty-two; two and one-half yards forty-four, or two yards fifty-four.

The skirt is a very graceful and simple design, and will undoubtedly give entire satisfaction to the many wheelwomen who are ever on the watch for that which will give comfort and a neat appearance while enjoying their favorite sport. Each leg portion consists of a front, back and two side portions. The apron front is in one piece, and is attached to the front pieces of each leg portion. The upper edge is finished with a narrow belt and the lower edge with a deep facing. Braid applied in a stylish manner and buttons set on the apron front form a suitable trimming.

A garment view on page 31 shows a different development.

The pattern is cut in seven sizes, from twenty to thirty-two inches waist measure, and costs 20 cents. The medium size requires six and one-eighth yards of material twenty-seven inches wide; five and five-eighths yards thirty-two inches; three and five-eighths forty-four, or three and one-eighth yards fifty-four inches.

These garments may be advantageously developed in cloth, serge, cheviot, tweed, covert suiting, poplin, whipcord, corduroy, etc., and they may be trimmed with braid, buttons or contrasting fabrics.

LADIES' RUSSIAN JACKET.

(For illustration see page 15.)

No. 3779.—A very attractive and stylish model is the one

portrayed in the accompanying illustration. It is a design that may be worn by stout as well as slender women with equally good effect.

The pattern is developed in a beautiful shade of green broadcloth, the revers and belt being of dark green velvet ornamented with passementerie. Golden-brown mink was the fur used to trim this rich appearing garment.

The jacket has a lining fitted by centre-back, side-back, under-arm and shoulder seams, also double bust-darts. The back of the material is seamless, the fulness at the waist-line

being disposed in two gathered fronts. The full fronts are also gathered at the waist-line and the shaped basque piece is attached to the lower edge of the jacket, the fulness in the back being laid in two backward turning pleats. The applied revers are attached to the jacket fronts and a flaring collar finishes the neck edge. The sleeves are two seamed and close fitting, the slight fulness at the upper part being adjusted in gathers. At the wrist they are finished by a facing.

Covert-cloth, broadcloth, keisey, melton, velvet, velour du nord, silk, satin or brocade may be used to develop this garment and braid, gimp, fur or feather edging or passementerie may be used to trim.

A garment view on page 28 shows a different development.

The pattern is cut in eight sizes, for ladies from thirty-two to forty inches bust measure, and costs 20 cents. The medium size requires five and five-eighths yards of material twenty-two inches wide; three and seven-eighths

yards thirty-two inches; three yards forty-four inches, or two and one-quarter yards fifty-four inches.

LADIES' CAPE WRAP.

(For illustration see this page.)

No. 3811.—This elegant and graceful out-door garment is shown as made of black satin duchesse, with trimming of black ostrich tips, jet passementerie and heavy black satin ribbon.

The wrap has a seamless back and two fronts connected by



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No. 3811, LADIES' CAPE WRAP. Price 20 cents.
(For description see this page.)

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the circular sleeve portions and shoulder seams. The extra fulness at the neck edge is arranged in box-pleats, two coming in the back and two in front, one being each side of the closing which occurs down the centre of the fronts and is effected with hooks and eyes invisibly placed, clasps or frogs. The sleeve portions are slightly gathered over the shoulders and are smoothly attached the remainder of the distance to the edges of the back and fronts. They are surmounted by one piece circular epaulets. The neck of the wrap is finished by an exceedingly picturesque two-piece queen's collar.

A very handsome evening wrap, suitable for the theatre or opera, could be made by this model of deep ruby velvet, trimmed with bands of Russian sable and lined throughout with white satin. The rolling collar could be made entirely of the fur, with the exception of the portion that rests against the neck which should be faced with the satin. The epaulet pieces should be made of the ruby velvet and edged with the fur, the lining being of the satin. Made in this fashion the wrap would be dressy enough for the most ceremonious occasions, and at the same time would not be at all flashy or outré.

For a plainer garment suitable for church, afternoon, or general wear French broadcloth of a pale mastic color could be employed, and the epaulet ruffles and rolling collar made of mastic velvet. The sleeve portions

can be covered with parallel rows of flat silk braid in mastic color, laid so that one slightly overlaps the other. This gives a very pleasing and novel effect, something like fine tucks. A little more dressy, but not particularly expensive, would be a wrap of this design with the body portions made of black velvet, and the sleeves and rolling collar of black moiré, jet passementerie being used for trimming.

Velvet, brocade, satin, corded silk, velveteen, broadcloth, kersey, ladies'-cloth or storm serge may be employed to develop this pattern advantageously.

A garment view on page 25 shows a different development.

The pattern is cut in ten sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires six yards of material twenty two inches wide; four and one-quarter yards thirty-two inches; two and three-quarters yards forty-four inches, or two and one-quarter yards fifty-four inches.

LADIES' WAIST.

(For illustration see this page.)

No. 3380.—Lavender net mounted on pale pink moiré with bead trimming was employed to develop this dainty waist.

The material is arranged on a lining which is fitted by the usual seams and darts, and closes down the centre of the front. The material is gathered at the neck and shoulder edges and also at the waist-line. It is included in the shoulder and under-arm seams of the lining, and the fulness of the front is adjusted by several gathered tucks at the bust-line. At the back the fulness is similarly disposed by collecting it in gathered tucks across the back at yoke depth. The neck is finished by a standing collar of moiré, over which the net is arranged. Loops of ribbon placed at each side form a dainty garniture.

The sleeves are one-seamed and are arranged on a close-fitting two-seamed lining. The material is gathered at the inside seam, and the fulness is collected in gathers

at the top edge, forming a stylish little puff. Shaped epaulets are attached to the waist over the shoulders. These are here made of moiré and are untrimmed.

For a theatre waist this pattern could be most stylishly and attractively developed in chiffon, satin, velvet and lace. The satin, which should be of a pale shade of Nile green, is intended for the lining of the body portions and sleeves. On this is mounted pale green chiffon, through which the satin shimmers charmingly. The epaulets and wrist ruffles, also the crush collar are made of pale green velvet, lined with the satin. The epaulets are edged with deep pleatings of



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No. 3380, LADIES' WAIST. Price 20 cents. (For description see this page.)

point de gaze lace. A pleating of the same lace is carried across the shirred tucks at the front and back, and lace side pleatings surmount the collar. The epaulet and waist pleatings of the lace are headed by a band of silver-and-crystal passementerie, and a narrower edge of the same trims the wrist ruffles. Should a décolleté waist be desired, the material and lining may be cut to the line of the shirred tucks, and the sleeves may be cut off just above the elbow, or if shorter ones still are desired only the epaulet pieces may be employed, bands of passementerie, ribbon or artificial flowers giving a finish to the portion that extends over the shoulder.

This very pretty and serviceable waist will develop daintily in silk, challis, net, chiffon, mousseline de soie, cashmere, henrietta, serge, etc., and may be trimmed with lace, etc.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires seven and one-quarter yards of material twenty-two inches wide; four and five-eighths yards thirty-two inches; three and five-eighths yards forty-four inches, or three and one-eighth yards fifty-four inches.

LADIES' WAIST.

(For illustration see this page.)

No. 3700.—The jacket of this stylish waist is made of black velvet trimmed with jet passementerie. The waist and sleeves are of turquoise-blue taffeta decorated with guipure insertion.

The waist is mounted on a lining fitted by centre-back, side-back, under-arm and shoulder seams, also double bust-darts. The full back and fronts of the material are gathered at the neck edge and shoulder seams, and at the waist-line the fulness is confined by two rows of shirring. The novel and pretty bolero jacket is slashed back and front, as shown in the illustration, and inserted in the under-arm and shoulder seams. A plain band collar is attached to the neck edge and the closing of the waist is effected down the centre of the

front by means of hooks and eyes invisibly placed.

The mousquetaire sleeves are one seamed and mounted on a two-seamed lining. The side edges of the material are gathered and inserted in the seams. The material sleeve ruffle is doubled and inserted in the arm-hole by the side and falls gracefully over the upper part of the sleeve. The lower edge of the sleeve is finished by a ruffle of lace, or it may be faced. A girdle of ribbon encircles the waist, ending in a bow in the back.

A strikingly handsome waist made by this pattern has



No. 3700, LADIES' WAIST. Price 20 cents. (For description see this page.)

China silk, challis, taffeta, cashmere, swiss, organdie, nainsook, batiste, dimity or lawn may be used to develop the waist, and lace, insertion, gimp, passementerie or braid may be used to trim.

The pattern is cut in eight sizes, from thirty-two to fifty-four inches bust measure, and costs 20 cents. The medium size requires six and one-quarter yards twenty-two inches; and seven-eighths yards thirty-two inches; three and five-eighths yards forty-four inches, or two and five-eighths yards fifty-four inches.

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LADIES' PRINCESS DRESS (HIGH OR LOW NECK, LONG OR SHORT SLEEVE).

(For illustration see this page.)

No. 3829.—Mauve drap d'été was the material employed to develop this graceful pattern. The simulated yoke is made of mauve silk overlaid with white lace, and the sleeve puffs are made of the silk alone. Mauve satin ribbon outlines the yoke and epaulets, and white lace and white passementerie add further decoration. The small view shows the dress with the neck cut to yoke depth, close-fitting sleeve portions omitted, and with the epaulets untrimmed.

The dress is fitted by centre-back, side-back, under-arm and shoulder seams. The lining fronts have double bust-darts. The right front of the material has one bust-dart, and the left none at all, being attached to the left lining front just at the back dart. The lining fronts close down the cen-

size requires sixteen yards of material twenty-two inches wide; fourteen and one-eighth yards twenty-seven inches; eleven and five-eighths yards thirty-two inches, or eight and one-eighth yards forty-four inches. As represented three-eighths of a yard of lace twenty-seven inches wide for yoke facing, one-quarter of a yard of twenty-two-inch velvet for collar, three yards lace edging for neck and sleeves, one and one-half yards passementerie, four and one-half yards ribbon and four buckles were used.

LADIES' COSTUME (HAVING THREE-PIECE BELL SKIRT).

(For illustration see page 20.)

No. 3816.—The stylish and effective costume shown in the accompanying illustration will be found as becoming to stout as to slender figures. The pattern is here attractively developed in light tan covert-cloth, trimmed with narrow



3829

3829

LADIES' PRINCESS DRESS (HIGH OR LOW NECK, LONG OR SHORT SLEEVE). Price 25 cents. (For description see this page.)

tre, but the right front fastens across upon the left. The backs and side-backs continue into a graceful train which may be cut to round length if desired. A standing collar closing at the left side finishes the neck. The sleeves are two seamed and close fitting. They are surmounted by one-seamed puffs, which in turn, are surmounted by circular one-piece epaulets.

Foulard, taffeta, satin, brocade, velvet, poplin, ladies' cloth, cashmere, henrietta, eudora, etamine, or novelty goods may be used to develop this pattern, and lace, insertion, passementerie, braid, gimp, feather or fur edging may be employed to trim.

A figure view on page 9 shows a different development.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents. The medium

black braid and small black silk buttons. A belt of the cloth encircles the waist and fastens with a gilt buckle in front.

The waist is mounted on a lining fitted by centre-back, side-back, under-arm and shoulder seams, also double bust-darts. The back of the material is arranged upon the lining smoothly over the shoulders, the slight fulness at the waist-line being laid in two backward-turning pleats. The material is cut to form a pleated tab below the waist-line. The full fronts are shirred at the waist-line and blouse over the belt in the manner shown in the illustration. The right front fastens over the left in double-breasted fashion, and the lining closes down the centre of the front by means of hooks and eyes. A standing collar finishes the neck, and the belt of the material is ornamented with two shaped tabs. The sleeves

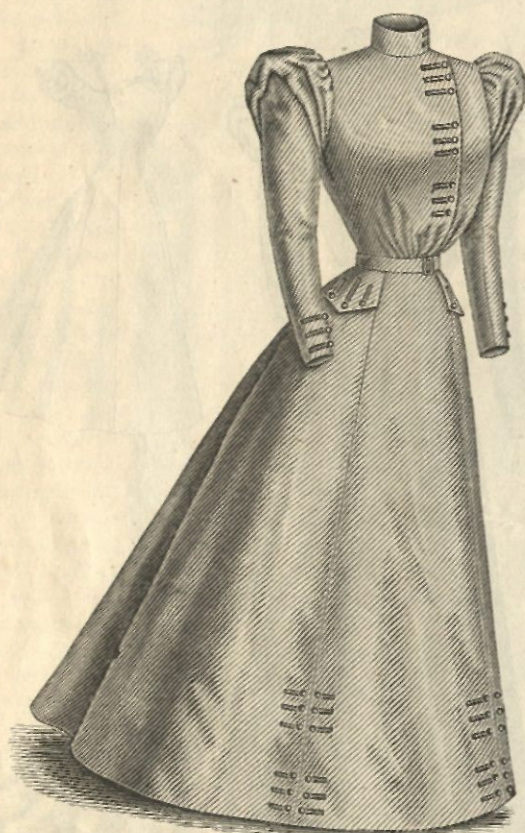
are very stylish, being two seamed and close fitting to some distance above the elbow. There the fulness which appears is gracefully adjusted by three downward-turning pleats being laid on the side-edges of the upper outside sleeve portion. The sleeves are gathered into the arm-hole and finished at the wrist by a facing.

The skirt consists of three pieces: front gore and two side-back gores united by a centre-back seam. The skirt fits smoothly at the sides, being shaped over the hips by four darts, two on either side. The slight fulness at the waist-line is all drawn to the back in gathers, and a narrow belt is attached to the upper edge, the lower edge being finished by a facing.

Canvas, serge, covert-cloth, cheviot, tricot, etc., may be used to develop this pattern, and braid, gimp, ribbon, or

satisfactorily developed in any of the stylish materials in vogue. The pattern as shown is developed in figured and-gray cheviot. The yoke is of all-over lace, and ruche lace trim the neck and wrists. Narrow black passementerie is used to ornament the waist. The small view presents dress minus the yoke portions, and with the sleeves cut elbow length.

The waist is mounted on a lining fitted by centre-back, back, under-arm and shoulder seams, also double bust-darts. The upper edge of the material back is cut V-shaped, slight fulness at the waist-line being confined by shirring. The full fronts are cut away to correspond with the back and at the waist line the fulness is confined by a double of shirring which extends completely around the waist. back and front of the lining is overlaid with lace or some



3816



3816

LADIES' COSTUME (HAVING THREE-PIECE BELL SKIRT). Price 25 cents. (For description see page 19.)

passementerie may be used to trim.

A figure view on page 7 shows a different development.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents. The medium size requires nine and three-quarters yards of material twenty-two inches wide; seven and five-eighths yards thirty-two inches; five yards forty-four inches, or four and five-eighths yards fifty-four inches. As represented twelve and seven-eighths yards braid were used to trim the skirt and basque in a novel and stylish fashion.

LADIES' COSTUME (HAVING SEVEN-GORED SKIRT).

(For illustration see page 21.)

No. 3793.—The charmingly attractive and serviceable costume portrayed in the accompanying illustration may be

trasting material to simulate a V-shaped yoke, and a plain standing collar finishes the neck.

The sleeves are two seamed and close fitting, the upper part being ornamented by a puff which is inserted with the sleeve into the arm-hole. This puff does not extend completely around the sleeve, but ends in a small ruffled piece that falls in front. The closing of the garment is effected down the centre of the front.

The skirt of this attractive costume is in seven pieces: front gore, two side-front gores, two side gores and two back gores, the latter united by a centre-back seam. In front and about the hips the skirt fits smoothly, all the fulness being drawn to the back and arranged in four pleats on either side of the placket closing. These pleats are quite compact at the top but flare gracefully as they approach the bottom. A narrow

belt is attached to the upper edge and fastens with hooks and eyes in the back. The lower edge of the skirt is stiffened with hair-cloth, faced, and bound with braid or velveteen.

Canvas, cheviot, serge, broadcloth, henrietta, tricot, etc., may be used to develop this pattern and it may be trimmed with lace, gimp, passementerie, ribbon or insertion.

A figure view on page 8 shows a different development.

The pattern is cut in eight sizes, from thirty-two to forty inches bust measure, and costs 25 cents. Medium size requires twelve and one-eighth yards twenty-two; eight and three-quarters thirty-two; six and one-half forty four, or four and seven-eighths yards fifty-four inches wide. As represented ten and one-eighth yards twenty-two inch figured material were used, with one and three-quarters yards plain material twenty two inches wide; one-half yard velvet; one half yard all-over lace,

turn back to form revers which meet the rolling collar in notches. The neck edge is finished by a stylish standing collar. The extensions at the centre-back and side back seams are arranged in pleats which give the desired fulness below the waist-line. The sleeve is of fashionable dimensions and consists of two pieces mounted on a two-seamed lining. The lining for the under portion should be cut like the pattern for the material. The upper edge is neatly gathered and sewed into the arm-hole, and the lower edge is finished by a facing or hem. The skirt is a handsome model consisting of three pieces. About the front and hips it is adjusted to fit by means of two small darts on either side, while the extra fulness at the back is arranged in small pleats which flare as they approach the hem of the skirt. The lower edge is stiffened to the depth of twelve or fifteen inches with crino.



3793

3793

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LADIES' COSTUME (HAVING SEVEN GORED SKIRT). Price 25 cents. (For description see page 20.)

one and five-eighths yards wide passementerie; five and one-quarter yards narrow passementerie and two and seven-eighths yards lace edging. Width of skirt at lower edge is four and one quarter yards.

LADIES' COSTUME (HAVING THREE-PIECE BELL SKIRT).

(For illustration see page 22.)

No. 3788.—An exceedingly stylish and attractive costume is here depicted as made of serge, combined with novelty goods for the vest, and braid for ornamentation. It is an excellent design for a tailor-made gown.

The jacket is fitted by centre-back, side-back, under-arm and shoulder seams, also single bust darts. The vest, which is included in the under-arm and shoulder seams, has double bust darts, and closes down the centre of the front by means of small buttons and button holes. The fronts of the jacket

line or haircloth, and finished with a binding of velveteen or braid. The upper edge is finished by a narrow band. The placket opening occurs in the centre back seam.

Cheviot, serge, tweed, ladies' cloth, henrietta, cashmere, covert-cloth, novelty goods, etc., make up well by this mode, and braid, ribbon, lace, passementerie, galloon, or gimp may be used to trim.

A figure view on page 11 shows a different development.

The pattern is cut in ten sizes, from thirty two to forty four inches bust measure, and costs 25 cents. The medium size requires nine and five-eighths yards of material twenty-seven inches wide; eight and one quarter yards thirty-two inches; five and three-quarters yards forty four inches, or five yards fifty-four inches. As represented four and three-quarters yards of fifty-four inch material, three-quarters yards fancy vesting twenty-seven inches wide, and four and three-quarters

yards of silk braid were used. Width of skirt at lower edge is four and one-quarter yards.

LADIES' EMPIRE TEA GOWN.

(For illustration see page 23.)

No. 3798.—The accompanying illustration presents one of the most picturesque and attractive tea gowns designed this season. The pattern is developed in turquoise-blue taffeta trimmed effectively with cream-white Brussels lace and dark garnet velvet ribbon.

The short empire waist is fitted by under-arm and shoulder seams. The neck is finished by a standing collar, and two ruffled bretelle pieces ornament the shoulders. The sleeves consist of one-seamed puffs mounted on a two-seamed lining which extends to the wrist and is overlaid with the material.

The skirt has five gores: front gore, two side gores and two

seven-eighths yards fifty-four inches. As represented el and one-half yards twenty-two-inch silk were used, eighth yard velvet twenty-two inches wide, nine and quarter yards ribbon velvet and three yards lace.

LADIES' TEA GOWN (IN EITHER TRAIN OR ROUND LENGTH)

(For illustration see page 24.)

No. 3815.—As shown in the large views this stylish is made of black foulard with an old-rose figure. The e let and sleeve ruffles are bound with old-rose satin rib and broader satin ribbon of the same color is used for standing collar, yoke trimming and sleeve bows. The s view shows the gown cut to round length and with l sleeves.

The gown is fitted by centre-back, side-back, under- and shoulder seams. The lining-fronts are fitted by do



3788

LADIES' COSTUME (HAVING THREE-PIECE BELL SKIRT). Price 25 cents. (For description see page 21.)



3788

back gores, the latter united by a centre-back seam. At the lower edge the skirt is finished by a deep facing and the upper edge is gathered and attached to the waist. The gathers are discontinued under the arms, and a girdle of ribbon conceals the joining of skirt and waist. The closing of this garment is effected down the centre of the front.

Satin, cashmere, flannel, China silk, henrietta, fancy light-weight cheviot, plain cloth or mohair may be used to develop this pattern, and lace, insertion, braid, gimp or ribbon may be used to trim.

A figure view on page 12 shows a different development.

The pattern is cut in eight sizes, from thirty-two to forty inches bust measure, and costs 25 cents. The medium size requires twelve and one-half yards of material twenty-two inches wide; nine and one-eighth yards thirty-two inches; seven and three-quarters yards forty-four inches, or five and

bust-darts, and are overlaid with material to simulate square yoke. To the lower edge of this facing the full front are attached in box-pleats, one on each side of the closing which occurs down the centre. The backs and side-back have extensions below the waist-line which form pleats, and these portions are continued into a graceful train, which may be shortened to round length if desired. The neck of the gown is finished with a standing collar. Two styles of sleeves are supplied with the pattern; both are two-seamed but one is cut to elbow length and finished at the lower edge with two doubled ruffles, while the other extends to the wrist and is completed with a facing. Two graduated epaulettes are gathered into the arm-hole with the upper edge of either sleeve. The bottom of the gown is faced deeply.

Foulard, taffeta, China or chudda silk, satin, brocade, velvet, cashmere, drap d'été, henrietta, nun's-veiling, ladies'

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STANDARD DESIGNER

OCTOBER

1897.



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Description of Colored Fashion Plates.

- FIRST FIGURE.**—No. 3788, LADIES' COSTUME (having three-piece bell skirt). Dark cadet-blue meltonette was the principal material represented in this handsome street costume. The vest and revers are made of white meltonette trimmed with narrow black silk gimp and black silk buttons. Black tailor braid and buttons trim the remainder of the costume. A detailed description of the pattern, price, etc., will be found on page 21.
- ● ●
- SECOND FIGURE.**—No. 3802, LADIES' BLOUSE WAIST, and No. 3781, LADIES' THREE-PIECE BELL SKIRT. The stylish combination of garments here shown is made of novelty cheviot, plain white piqué being used for the standing collar and chemisette. Straps of the goods and novelty buttons form the trimming. A detailed description of the waist, price, etc., will be found on page 28. A similar description of the skirt pattern appears on page 25.
- ● ●
- THIRD FIGURE.**—No. 3793, LADIES' COSTUME (having seven-gored skirt). Corn-colored satin duchesse was used for the charming model illustrated, the trimming consisting of point de gaze ruffles and bands of mauve satin ribbon overlaid with point de gaze insertion. The belt, plastron and standing collar are made of deep violet satin. A detailed description of the pattern, price, etc., will be found on page 20.
- ● ●
- FOURTH FIGURE.**—No. 3785, MISSES' BLOUSE WAIST, and No. 3795, MISSES' THREE-PIECE BELL SKIRT. Sage green ladies'-cloth was the material used for both these garments. The revers, basque-piece and standing collar are made of dark sage-green velvet and the trimmings consist of narrow garnet velvet ribbon, steel buttons and Lierre lace. For a detailed description of the blouse pattern, price, etc., see page 40; a similar description of the skirt pattern will be found on page 39.
- ● ●
- FIFTH FIGURE.**—No. 3778, LADIES' RUSSIAN JACKET, and No. 3307, LADIES' EIGHT-GORED SKIRT. Deep red velvet was the material used for the jacket of this toilette, with trimmings of black silk cord and cut jet buttons. The skirt is made of striped black-and-green moiré velour. A detailed description of the jacket pattern, price, etc., will be found on page 27.

cloth, corda, serge or flannel may be employed to develop this pattern satisfactorily, and lace, insertion, braid, passementerie, gimp, feather trimming, embroidery or ribbon may be used for decoration.

A figure view on page 13 shows a different development.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents. The medium size requires fifteen and three-quarters yards of material twenty-two inches wide; thirteen and one-half yards twenty-seven inches; ten and one-half yards thirty-two inches, or eight and one-quarter yards forty-four inches. As represented ten yards narrow ribbon were used to trim ruffles and five yards wide ribbon for bows, etc.

LADIES' CAPE WRAP.

(For illustration see page 25.)

No. 3811.—The handsome cape portrayed in the accom-



3798

LADIES' EMPIRE TEA GOWN. Price 25 cents. (For description see page 22.)

panying illustration is one of the latest styles of out-door garments. It is richly developed, as shown, in black moiré velour, trimmed with black passementerie and jet ornaments.

The cape is circular in shape and the body portion consists of three pieces. The material in the back is laid in two broad box-pleats at the neck edge. The loose fronts are joined to the back by means of shoulder seams, the fulness at the neck being disposed in two box-pleats, one on either side of the closing. The full sleeve portions are gathered over the shoulder at the upper edge and attached to the back and front portions of the cape in the manner shown in the illustration. Shaped sleeve-caps are attached to the shoulders of the cape and fall gracefully over the sleeve portions. A flaring collar finishes the neck edge, and the closing of the garment is effected down the centre of the front.

Velvet, vel-vel, velour du Nord, satin, plush, bagaline,

silk, brocade, covert-cloth, melton or ladies'-cloth may be used to develop this pattern, and gimp, braid, feather or fur edging, or passementerie may be used to trim.

A figure view on page 16 shows a different development.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires six yards twenty-two inches wide; four and one-quarter yards thirty-two inches; two and three-quarters yards forty-four inches, or two and one-quarter yards fifty-four inches. As represented four and one-eighth yards wide jet passementerie were used to trim, with three-quarters of a yard of narrow jet passementerie, six ornaments and four and one-half yards ribbon.

LADIES' ONE-PIECE BELL SKIRT.

(For illustration see page 25.)

No. 3783.—The stylish skirt here illustrated is developed in



3798

gray-and-blue mixed cheviot, and is plainly finished.

The pattern is a very graceful design. It is in one piece only, and is laid in three short darts at each side to insure a perfect fit. The extra fulness is drawn to the back and laid in two inward turning pleats each side of the centre seam. The top is finished with a narrow belt, and the lower edge with a facing of velveteen. Some suitable stiffening, such as crinoline or haircloth, should be placed about the lower edge to the depth of eight or ten inches, to preserve the stylish flare.

This skirt may be most satisfactorily developed in cloth, serge, cheviot, tweed, covert suiting, mohair, cashmere, henrietta, silk, etc., and it may be stylishly trimmed with braid, gimp, galloon, passementerie or contrasting materials.

Figure views on pages 6 and 10 show different developments.

The pattern is cut in seven sizes, from twenty to thirty-two inches waist measure, and costs 20 cents. The medium size

requires six and one-quarter yards of material twenty two inches wide; four and five eighths yards thirty-two inches; three and five-eighths yards forty four inches, or three and one-eighth yards fifty-four inches. The skirt measures four and one-eighth yards at lower edge.

LADIES' JACKET.

(For illustration see page 26.)

No. 3823.—Light gray melton was the material employed for the pictured garment, with trimmings of narrow black silk braid and passementerie.

The jacket is fitted by centre-back, side-back, under arm and shoulder seams, also single bust darts. The backs continue to the lower edge of the garment, but the fronts, under-arm gores and side-backs end at the waist-line, the latter being

A figure view on page 2 shows a different development. The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires four and three-quarters yards of material twenty-two inches wide; three and one-half yards thirty-two inches; two and five-eighths yards forty-four inches, or three and one-eighth yards fifty-four inches. As represented three and one-eighth yards of passementerie and two and one-half yards of braid were used to trim.

LADIES' COAT COLLARS.

(For illustration see page 26.)

No. 3826.—The first of these collars shown at the left illustration is made of plain gray broadcloth braided in the middle. The other is made of dark blue velvet edged with jet gimp.



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LADIES' TEA GOWN (IN EITHER TRAIN OR ROUND LENGTH). Price 25 cents. (For description see page 22.)

cut a little longer than the other pieces. To the lower edge of the fronts, under-arm gores and side-backs, circular basque portions are attached smoothly, a perfect fit being secured by an under-arm dart on each side. The basque pieces have extensions, as have also the backs, which are arranged to form pleats. The forward edges of the basque portions are gracefully rounded. The jacket closes down the centre of the front, and the neck edge is completed by a standing collar.

The sleeves are two seamed and close fitting. They are gathered into the arm-holes and finished at the wrist by a facing, the cuff in the illustration being merely simulated.

Velvet, corduroy, satin, bengaline, kersey, melton, covert-cloth, toxcloth, serge, poplin or cheviot would be suitable for the development of this pattern, and braid, gimp, passementerie, buttons or machine-stitching would be stylish for decoration.

Each collar has a band closing in front, surmounted by flaring pieces which are attached to the band without fastenings. The corners of one pair of these pieces are rounded, the other are pointed.

Cloth, velvet, satin, etc., may be employed to develop the pattern, and lace, embroidery, braid, gimp, passementerie or feather edging, or machine stitching may be used for trim.

For mid-winter wear these collar patterns could be developed in any smooth fur, such as beaver, marten skin, or of the long hair variety such as thibet, seal or bear.

The pattern is cut in three sizes, small, medium and large, and costs 10 cents. The medium size requires three-eighths of a yard of material twenty-two inches wide, or one-quarter of a yard thirty-two to fifty-four inches. As represented

and three-eighths yards of braid were used to trim pointed collar, or one and one-eighth yards gimp to trim round collar.

LADIES' THREE-PIECE BELL SKIRT.

(For illustration see page 26.)

No. 3781.—The stylish and attractive skirt here shown is



3811

cashmere, ladies'-cloth, henrietta, etc., will develop this pattern satisfactorily, and it may be elaborately trimmed or plainly completed as desired.

The pattern is cut in seven sizes, from twenty to thirty-two inches waist measure, and costs 20 cents. The medium size requires six and one-quarter yards of material twenty-two



3811

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LADIES' CAPE WRAP. Price 20 cents. (For description see page 23.)

suitable for promenade or calling, and is made of tan cloth, daintily trimmed with brown braid.

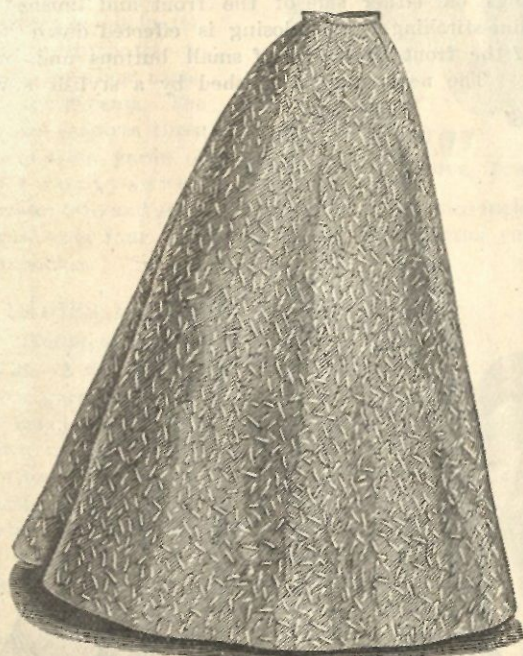
The skirt consists of three pieces united by the usual seams. The front and sides are made to fit smoothly by means of small darts on either side of the front. The extra fulness is drawn to the back and arranged in pleats which fall in graceful folds to the hem of the skirt. The lower edge is stiffened to the depth of twelve or fifteen inches with haircloth or crinoline and finished with a velveteen binding or cording.

inches wide; five and one-quarter yards thirty-two inches; three and five-eighths yards forty four inches, or three and three-eighths yards fifty-four inches. As represented four and three quarters yards of fancy braid were used to trim. Width of skirt at lower edge four and one-eighth yards.

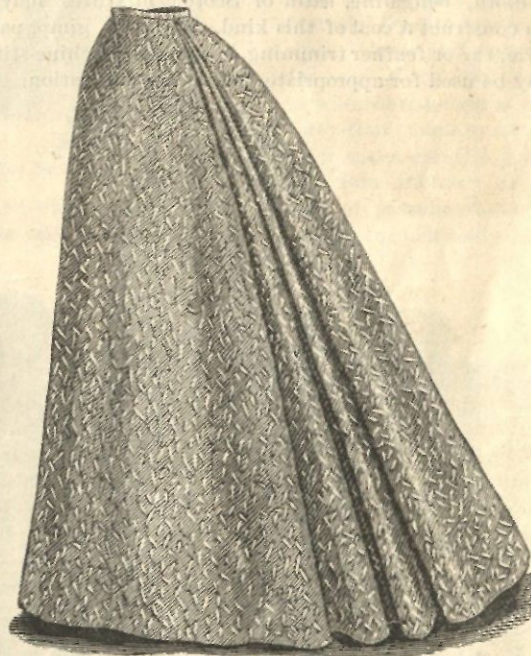
LADIES' JACKET.

(For illustration see page 27.)

No. 3822.—The graceful outlines of this jacket are sufficient



3783



3783

LADIES' ONE-PIECE BELL SKIRT. Price 20 cents. (For description see page 23.)

The upper edge is finished by a narrow band and the placket opening occurs in the centre-back seam. Any of the stylish woolen materials, including cloth, serge, tweed, cheviot,

in themselves to recommend the garment to every stylish woman. In addition the design is new, effective and capable of many developments. The large view shows the jacket

as made of silver-gray broadcloth, with revers and collar pieces of black velvet, and trimmings of black silk passementerie. The small views show the jacket without revers, collar pieces or trimming of any kind, and with the sleeves straight at the wrist instead of bell shaped, as in the large views.

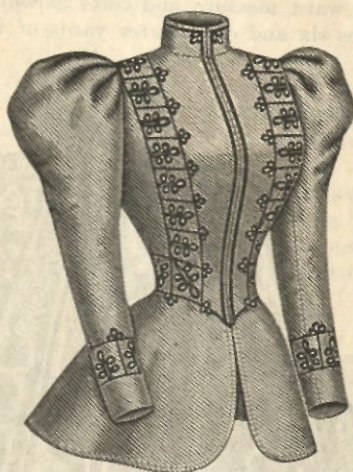
The jacket is fitted by centre-back, side-back, under-arm and shoulder seams, also single bust-darts. The backs have extensions below the waist-line which form laps. All the body portions extend well over the hips. The garment closes down the

centre of the front, and to the forward edges of the fronts are attached graduated revers extending from the neck edge to the bottom of the jacket. These may be omitted if desired. The neck is completed by a band, to the upper edge of which are attached the shaped flaring pieces. These, too, may be left off. The sleeves are two seamed, and are fitted into the arm-hole by four box-pleats. At the wrist they may be either bell shaped or straight.

Melton, kersey, velvet, corduroy, cheviot, serge, diagonal, boxcloth, ladies'-cloth, bengaline, satin or Scotch mixtures may be used to construct a coat of this kind, and braid, gimp, passementerie, fur or feather trimming, buttons or machine-stitching may be used for appropriate and stylish decoration.

A figure view on page 6 shows a different development. The pattern is cut in ten sizes, from thirty-two to

size require and one yards two inches; four thirty-two in three and eighth yards four inches, and one-half fifty-four in As represent two and one-ter yards of four inch seven eighths yard velvet t ty-two inches and four and eighths yard passement were used.



3823

LADIES' JACKET. Price 20 cents. (For description see page 24.)



3823

LADIES' JACKET BASQUE.

(For illustration see page 27.)

No. 3787.—This stylish jacket is here developed in blue broadcloth, plainly completed with machine-stitching.

It extends to a fashionable d over the hips and is fitted by tre back, side-back, under-arm shoulder seams, also double b darts. At the lower edge the fr are gracefully curved, and the tensions at the centre-back and s back seams are arranged in ple Hip pockets are placed in cur

openings on either side of the front and finished w machine-stitching. The closing is effected down the c tre of the front by means of small buttons and butt holes. The neck edge is finished by a stylish stand

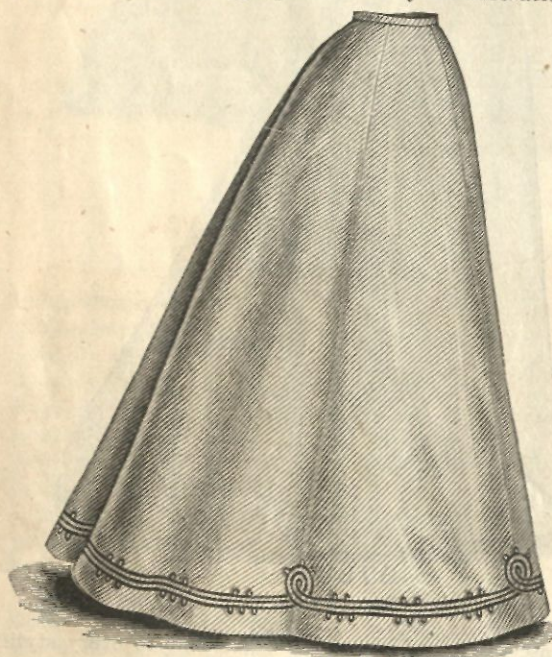


3826

LADIES' COAT COLLARS. Price 10 cents. (For description see page 24.)



3826



3781

LADIES' THREE-PIECE BELL SKIRT. Price 20 cents. (For description see page 25.)



3781

collar. The fashionable sleeve is in two pieces mounted on a two-seamed lining. The upper edge is neatly gathered and sewed into the arm's-eye, and the lower edge is finished by a

ton-holes. The neck is finished with a two-piece rolling collar.

The basque-piece is a modish and becoming addition to many garments this season, and the one in this pattern ranks among the first in shape and construction. It is in one piece, the top edge being gathered at the front and sides to produce a slightly rippled effect; and at the back two inward-turning pleats are formed each side of the centre. This basque is attached to the lower edge of the jacket, the joining being concealed by an artistic arrangement of ribbon. The sleeve is a stylish two-piece leg-o'-mutton design, fitting the fore-arm quite snugly, while the fulness at the top is collected in gathers and arranged to form a



3822

3822

LADIES' JACKET. Price 20 cents. (For description see page 25.)

facing or hem. A simulated cuff may be added if desired.

Serge, tweed, ladies'-cloth, cheviot, henrietta, broadcloth, cashmere, novelty goods, etc., would develop this pattern satisfactorily, and braid or machine-stitching will be found all the trimming required, though passementerie or gimp may be used if desired. A handsome basque could be made from this pattern of green ladies'-cloth with trimming of narrow black braid and small buttons.

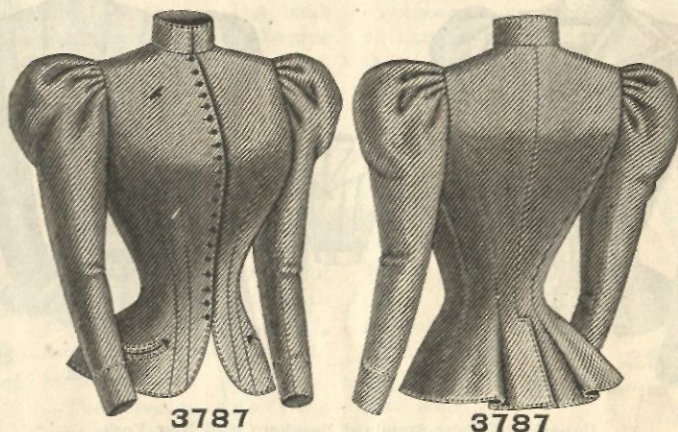
The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and cost 20 cents. The medium size requires three and one-quarter yards of material twenty-seven

inches wide; two and seven-eighths yards thirty-two inches; two yards forty-four inches, or one and five-eighths yards fifty-four inches.

small puff. No trimming is applied.

This garment will develop stylishly in satin, heavy silk, velvet, plush, cloth, covert-suited, cheviot, tweed and other popular fabrics, and it may be appropriately trimmed with braid, gimp, passementerie, ribbon, fur edging or contrasting materials.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires four and one-quarter yards of material twenty-two inches wide; three and one-quarter yards thirty-two inches; two and three-eighths yards forty-four inches, or one and seven-eighths yards fifty-four inches. As represented one and three-eighths yards of passementerie were used to trim, with three yards of ribbon for belt and bows.



3787

3787

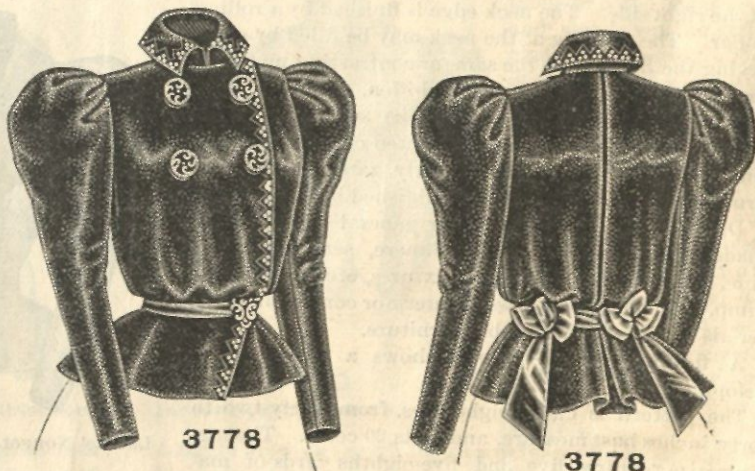
LADIES' JACKET BASQUE. Price 20 cents. (For description see page 25.)

LADIES' RUSSIAN JACKET.

(For illustration see this page.)

No. 3778.—A very novel and picturesque style of outdoor garment for fall wear is here illustrated. It is in the present instance developed in seal-brown velvet; silk gimp, satin ribbon and metal buttons being employed as garniture.

The pattern consists of a lining fitted by shoulder, under-arm and side-back seams, also by double bust-darts. Upon this foundation the material is arranged, being included in the shoulder and under-arm seams. The seamless back is laid in a deep, inward turning pleat each side of the centre, and the fronts are arranged in graceful blouse fashion, by collecting the extra fulness in gathers at the neck edge and at the waist-line. The fronts lap considerably, the right one over the left, and the closing is effected in double-breasted fashion with buttons and but-



3778

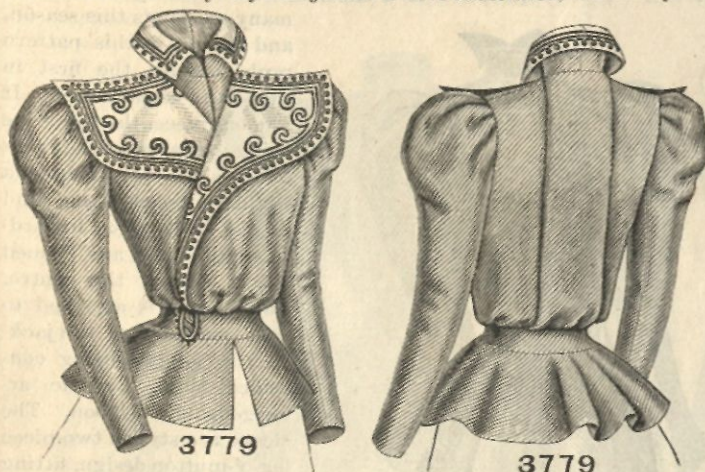
3778

Copyright 1897 by Standard Fashion Co. of New York.
LADIES' RUSSIAN JACKET. Price 20 cents. (For description see this page.)

LADIES' RUSSIAN JACKET.

(For illustration see this page.)

No. 3779.—A very stylish jacket is here illustrated, which

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LADIES' RUSSIAN JACKET. Price 20 cents. (For description see this page.)

is well adapted for wearing with all modish skirts and is extremely effective. In this instance gray cashmere was the material chosen combined with white cloth, and trimmed with black silk braid.

The jacket has a lining fitted by centre-back, side-back, under-arm and shoulder seams, also double bust-darts, and closes down the centre of the front. The material of the back is laid in a broad box-pleat which extends from the neck edge to the waist-line. The upper part of the fronts are turned back to form stylish revers

and the usual mode of closing is reversed by the left front overlapping the right. The fulness at the waist-line is disposed in gathers and concealed by a belt which also closes at the right side. The neck edge is finished by a rolling collar. The opening at the neck may be filled by overlaying the lining with the same or contrasting material, or, if desired, fancy pieces of chiffon, net, mull, lace, silk, or mousseline de soie may be substituted. The sleeves consist of two pieces mounted on a two-seamed lining. The upper edge is neatly gathered into the arm's-eye and the lower edge is finished by a facing.

Dainty waists for afternoon or general wear may be made from this model of cashmere, serge, brillian-tine, cheviot, silk, novelty mixtures, etc., and braid, gimp, galloon, ribbon, passementerie or contrasting materials would form suitable garniture.

A figure view on page 15 shows a different development.

The pattern is cut in eight sizes, from thirty-two to forty inches bust measure, and costs 20 cents. The medium size requires five and five-eighths yards of material twenty-two inches wide; three and seven-eighths yards thirty-two inches; three yards forty-four inches, or

two and one-quarter yards fifty-four inches. As represents five-eighths of a yard of light cloth fifty-four inches wide yards wide passementerie and one yard narrow passementerie were used for revers and rolling collar.

LADIES' BLOUSE WAIST.

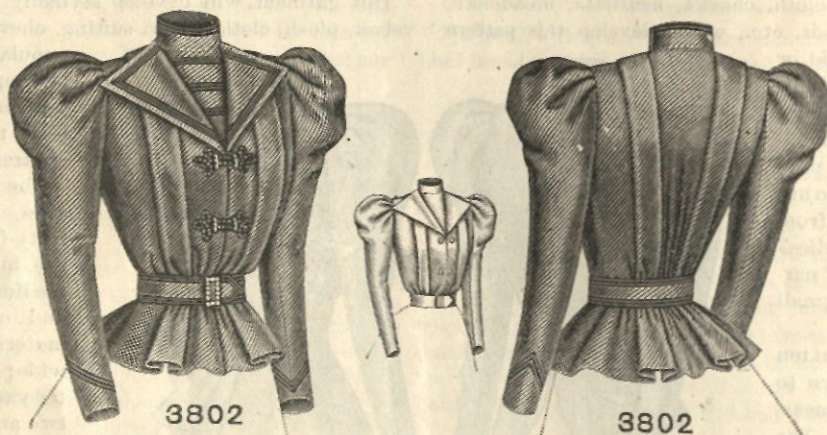
(For illustration see this page.)

No. 3802.—The design pictured will be found of the most stylish and becoming of the varieties of blouse waists shown this season. The pattern as represented is made in dark blue cashmere, trimmed effectively with narrow black braid and frogs. A braided belt of the cloth circles the waist and fastens with a silver buckle in front.

The waist is mounted on a lining fitted by centre-back, side-back, under-arm and shoulder seams, also double bust-darts. The back of the material is laid in two broad single box-pleats, one on each side of the centre, and at the waist-line the fulness is disposed in two rows of shirring. The full fronts are pleated to correspond with the back, and the upper edges are laid back to form the pointed revers.

At the waist-line the fulness of the material is confined by shirring. The lining is overlaid to form the small, pointed vest-piece, and a band collar is attached to the neck.

The sleeves are mounted on a lining fitted from wrist to above elbow. From the elbow they expand into a graceful fulness which is gathered into the arm-hole. A plain belt of cord, leather or silk encircles the waist, and the lower part of the blouse may be worn under or over a dress skirt, as preferred. The collar of the garment is effected down the centre of the front.

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LADIES' BLOUSE WAIST. Price 20 cents. (For description see this page.)

the small vest piece fastening on the left side under revers.

Cashmere, velvet, velveteen, corduroy, poplin, So



LADIES' NORFOLK BASQUE. Price 20 cents. (For description see page 15)

suitings, mohair, serge, cheviot, flannel, etc., may be used to develop this pattern, and it may be trimmed with b

gimp or may be plainly completed with machine-stitching

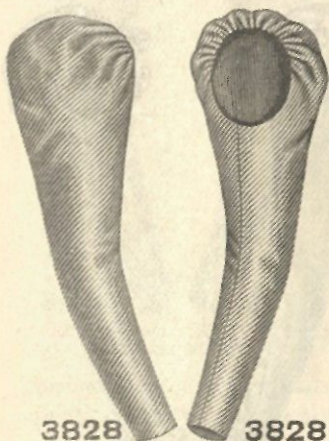
The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. Medium size requires four and one-eighth yards of material twenty-seven inches wide; three and three-quarters yards thirty-two inches; two and five-eighths yards forty-four inches, or two and one-quarter yards fifty-four inches. As represented eleven and three-quarters yards of braid and two frogs were used to trim.

LADIES' NORFOLK BASQUE.

(For illustration see page 28.)

No. 3801. — The basque portrayed in the accompanying illustration is a very stylish and effective model. The pattern is developed in blue serge, with vest of black velvet and trimmings of narrow black mohair braid and fancy buttons.

The basque is fitted by side-back, under-arm and shoulder seams, also double bust-darts. The back and side-fronts of the basque are overlaid to yoke depth and a revers collar is attached to the upper and side edges of these yoke pieces. Applied box-pleats or strap pieces ornament the front and back of the basque, and a narrow belt encircles the waist. The lining of the fronts is overlaid with material to simulate a vest, and a plain band collar finishes the neck.



3828 3828

LADIES' COAT SLEEVE (ONE-PIECE LEG-O'-MUTTON). Price 10 cents. (For description see page 30.)

The sleeves are two seamed and close fitting, except at the upper part and there they expand slightly and are gathered into the arm hole. At the wrist they are finished by a facing.

The closing of the garment is effected down the centre of the front by means of hooks and eyes invisibly placed.

Cheviot, flannel, serge, canvas, silk, corduroy, velveteen, velvet, covert-cloth or ladies'-cloth may be used to develop this pattern, and braid, passementerie or gimp will form an appropriate style of trimming.

A figure view on page 3 shows a different development.

The pattern is cut in ten sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. Medium size requires four and one-quarter yards of material twenty-seven inches wide;

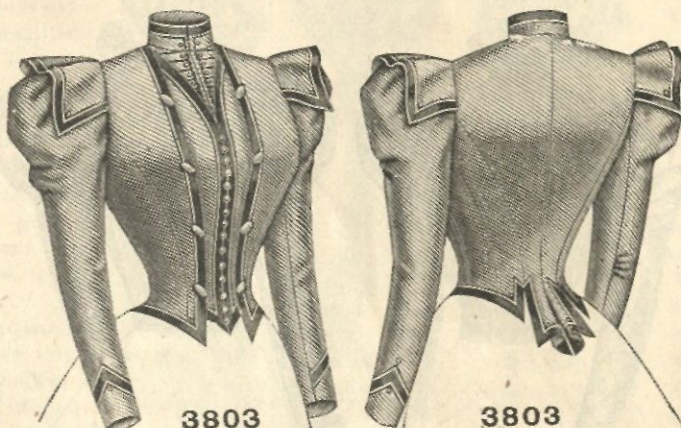
three and one-half yards thirty-two inches; two and one-half yards forty-four inches, or two yards fifty-four inches. As represented one and seven-eighths yards of cloth fifty-four

inches wide, three-quarters yard of velvet twenty-two inches wide, and ten and five-eighths yards of braid were used to trim.

LADIES' BASQUE.

(For illustration see this page.)

No. 3803. — The basque portrayed in the accompanying illustration is a new and exceptionally stylish model, and it has the additional merit of being very easy to construct if the rules of the pattern are followed. As shown, it is developed in gray satin faced covert-cloth, trimmed with



3803

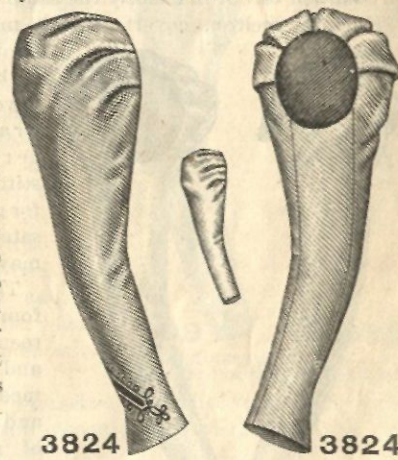
3803

Copyright 1897 by Standard Fashion Co. of New York. LADIES' BASQUE. Price 20 cents. (For description see this page.)

black velvet and narrow braid. ornamenting the front.

The basque is fitted by centre back, side back, under-arm and shoulder seams, also double bust-darts. The centre-back seam is cut with an extension below the waist-line which is laid underneath and forms the small pleated piece. The lining of the basque in front is overlaid to form a small, pointed vest, and the larger vest pieces are set under the side-fronts as shown in the illustration. A band collar is attached to the neck edge.

The sleeves are two seamed and medium sized. They are mounted on a two-seamed lining and are gathered into the arm-hole. At the wrist they are finished by a facing. Small, shaped sleeve

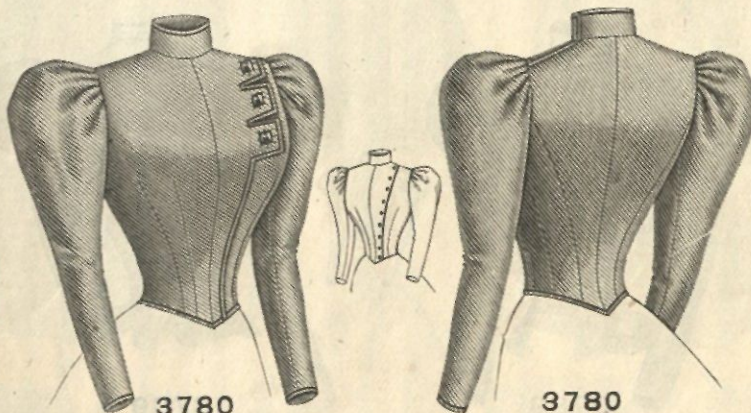


3824 3824

LADIES' COAT SLEEVE (TWO-SEAMED LEG-O'-MUTTON). Price 10 cents. (For description see page 30.)

caps or epaulets are attached to the shoulders and stand out smartly over the sleeves. The closing of the garment is effected down the centre of the front by means of small hooks and eyes and fancy buttons.

Covert-cloth, ladies'-cloth, broadcloth, velvet, cheviot, serge, tricot, etc., may be used to develop this pattern, and braid, gimp, passementerie, velvet, embroidery or insertion may be used to trim.



3780

3780

LADIES' BASQUE. Price 20 cents. (For description see page 30.)

A figure view on page 5 shows a different development.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. Medium size

requires three and one-half yards of material twenty-two inches wide; two and one-half yards thirty-two inches; one and three-quarters yards forty-four inches, or one and one-half yards fifty-four inches. As represented eight yards of narrow and six and three eighths yards wide braid were used to trim.

LADIES' COAT SLEEVE (ONE PIECE LEG-O'-MUTTON).

(For illustration see page 29.)

No. 3828.—Navy blue diagonal was the material employed for the pictured sleeve, no trimming of any kind being used.

The sleeve has one seam only. It is gathered into the arm-hole and finished at the wrist by a facing.

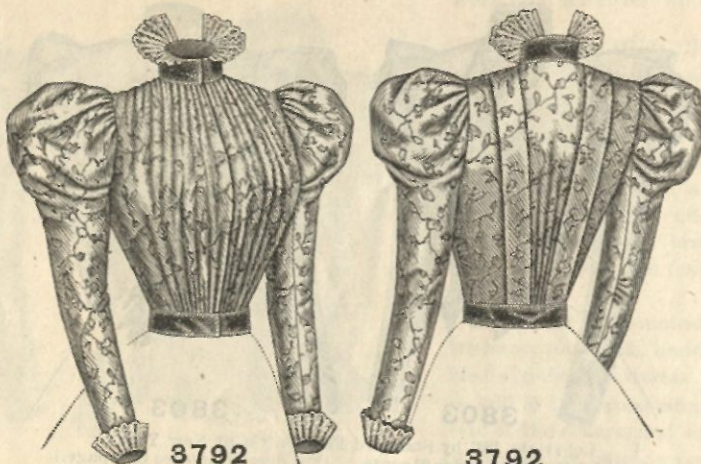
No lining portion is supplied with the pattern. If one be desired it can be cut in exactly the same way as the material.

Kersey, melton, covert, Scotch mixture, serge, velvet, corduroy, satin, bengaline or bouclé may be used to develop this pattern, and braid, gimp, passementerie, fur or machine-stitching may be employed for garniture. Silk, satin, sateen, or farmer's satin may be used for lining.

The pattern is cut in four sizes, from ten to sixteen inches arm measure, and costs 10 cents. The medium size requires two and three-eighths yards of material twenty-two inches wide; one and three-quarters yards thirty-two inches; one and five-eighths yards

and shoulder seams, also double bust-darts. The lining down the centre of the front with hooks and eyes. The front has an extension attached to the centre-front

which laps over to where the closing is effected by means of hooks and eyes invisibly. The upper part of the is slashed to form squares, which are decorated with fancy braid and trimmed with velvet. The neck is finished with a plain standing collar closing at the left. The two-seamed sleeve of the latest design, mounted on a two-seamed lining. If a lining under portion be desired it should be cut like the material portion. The upper edge is gathered

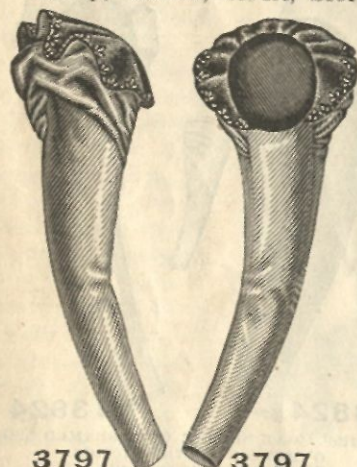


LADIES' WAIST. Price 20 cents. (For description see page 31.)

to the arm's-eye and the wrist is finished by a facing. A small outline view shows the waist without the square, plainly completed.

Cheviot, tweed, serge, ladies' cloth, henrietta, covert cloth, mohair, brilliantine, novelty goods, etc., may be used effectively in making this basque, with braid, passementerie, gimp, buttons, galloon or ribbon as garniture.

The pattern is cut in ten sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires three and one-quarter yards of material twenty-two inches wide; two and five eighths, thirty-two inches; one and three-quarters yards forty



LADIES' DRESS SLEEVE. Price 10 cents. (For description see page 32.)

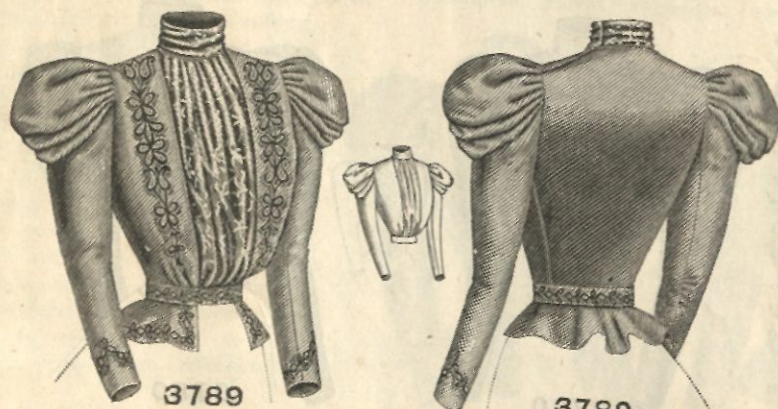
forty-four inches, or one yard fifty-four inches.

LADIES' BASQUE.

(For illustration see page 29.)

No. 3780.—The basque portrayed in this illustration is an exceptionally stylish one, and can be made very attractive for calling or general wear. Almost any desirable material or fabric may be used in its construction and it may be elaborately trimmed or plainly completed as desired. The pattern is developed in this instance in green cloth, effectively trimmed with narrow braid and fancy buttons.

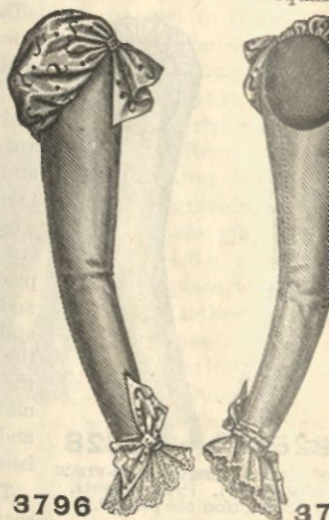
The basque is fitted by centre back, side back, under-arm



LADIES' WAIST. Price 20 cents. (For description see page 32.)

terie forming the appropriate decoration.

The sleeve is two seamed, as is also the lining. The arm portion of both lining and material are cut alike, so



LADIES' SLEEVE. Price 10 cents. (For description see page 32.)

LADIES' COAT SLEEVE (TWO-SEAM) LEG-O'-MUTTON.

(For illustration see page 29.)

No. 3824.—Plain meltonette was the material used for the sleeve shown in the illustration, brown velvet and passementerie

one piece is given for both in the pattern. The upper edge of the sleeve is fitted to the arm-hole by four box-pleats, and the wrist is arranged so that it can be either straight or bell shaped as is preferred.

Kersey, velvet, corduroy, chevrot, satin, melton, broadcloth, serge or ladies'-cloth may be employed for the development of this pattern, and braid, gimp, passementerie, fur, buttons or machine-stitching may be used for trimming.

The pattern is cut in four sizes, from ten to sixteen inches arm measure, and costs 10 cents. Medium size requires two and three-eighths yards twenty-two inches;

one and five-eighths yards thirty-two inches; one and five-eighths yards forty-four inches, or one and one-eighth yards fifty-four inches. As represented in the illustration, two passementerie ornaments were used to trim.

LADIES' WAIST.

(For illustration see page 30.)

No. 3792.—The stylish waist shown in the accompanying illustration is one that will be found easy in construction, and very satisfactory in results. The pattern in this particular instance is developed in

green-and-violet figured foulard silk, having a collar and belt of dark green velvet. The neck and wrists are attractively

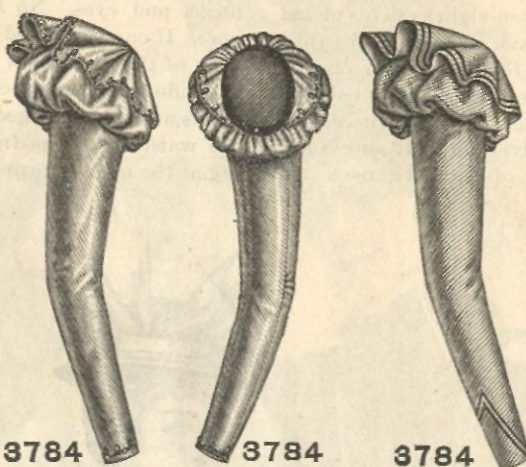
finished with ruches of fine lace

The waist is mounted on a lining fitted by centre-back, side-back, under-arm and shoulder seams, also double bust-darts. The back of the material is laid in two single box-pleats on either side of the centre, and the slight fulness at the waist-line is confined by a double row of shirring. The full fronts are gathered at the neck edge and edges of the shoulder seam. At the waist-line the fulness is disposed in shirring to correspond with the back. A standing collar is attached to the neck edge, and the waist is worn with a round belt of leather, silk or velvet. The sleeves are two

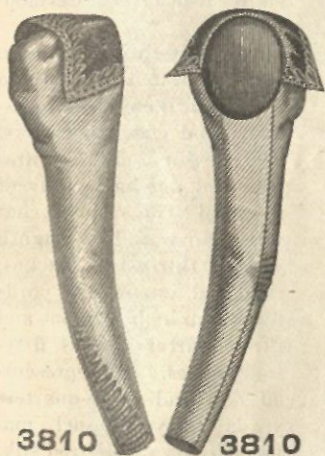
seamed and mounted on a two-seamed lining. They are quite close fitting to above the elbow and from thence expand into a graceful puff and are gathered into the arm-hole. At the wrist they are finished by a facing. The closing of the garment is effected down the centre of the front by means of hooks and eyes invisibly placed.

China silk, crêpe, nun's-veiling, grenadine, net, taffeta, foulard, mohair, cashmere, flannel, etc., are materials that may be used to develop this pattern, and it may be trimmed with lace, braid, ribbon, passementerie or gimp.

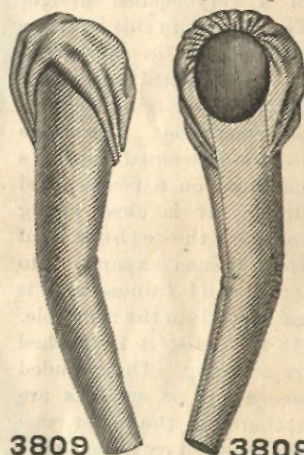
The pattern is cut in ten sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The



3784 3784 3784
LADIES' SLEEVE (WITH CIRCULAR CAP, EITHER PLAIN OR GATHERED). Price 10 cents. (For description see page 33.)



3810 3810
LADIES' DRESS SLEEVE. Price 10 cents. (For description see page 33.)



3809 3809
LADIES' DRESS SLEEVE. Price 10 cents. (For description see page 33.)



3832

3832

LADIES' DIVIDED BICYCLING SKIRT (WITH OR WITHOUT APRON). Price 20 cents. (For description see page 33.)

medium size requires three and seven-eighths yards of material twenty-two inches wide; two and seven-eighths yards thirty-two inches; two yards forty-four inches, or one and three-quarters yards fifty-four inches. As represented three and one-half yards of twenty-two-inch silk were used, five-eighths yard of twenty-two-inch velvet for belt and collar, and two and three-quarters yards of lace for neck and sleeves.

LADIES' DRESS SLEEVE.

(For illustration see page 30.)

No. 3797.—Nowadays when sleeves form one of the chief features of a toilette, it is just as well for one to be careful in the selection of a pattern. The model portrayed in the accompanying illustration is of a very stylish design. The pattern in this instance is developed in sage-green taffeta, with epaulets of green velvet trimmed with passementerie. The sleeve is two seamed and is mounted on a two-seamed lining. It is close fitting to above the elbow and from thence expands into graceful fullness and is gathered into the arm-hole. At the wrist it is finished by a facing. The rounded sleeve-caps or epaulets are gathered at the upper edge and inserted with the sleeve in the arm-hole.

Henrietta, cashmere, serge, cheviot, silk, velvet, net, grenadine, or crêpe may be used to develop this pattern.

The pattern is cut in four sizes, for ladies from ten to sixteen inches arm measure, and costs 10 cents. Medium size requires two and one-half yards of material twenty-two inches wide; one and seven-eighths yards thirty-two inches; one and one-quarter yards forty-four inches, or one and one-eighth yards fifty-four inches, with one yard of thirty-six-inch lining. As represented two and one-quarter yards twenty-two-inch silk, five-eighths of a yard of twenty-two-inch velvet and one and seven-eighths yards gimp were used to trim.

LADIES' WAIST.

(For illustration see page 30.)

No. 3789.—Blue drap d'été, fancy silk and black passementerie were employed to develop this stylish waist.

The material is arranged on a lining shaped by the usual seams and darts, and closing at the centre of the front with

hooks and eyes. No lining is provided for the undergore. If one be desired it should be cut like the outside. The back of the material is seamless and fits the figure smoothly. The side-fronts are included in the shoulder and underseams and are arranged to give a graceful blouse effect to the waist-line. The fronts of silk are attached to the ing at the neck edge and at the waist-line, and also between

the side edges of the front portions. The is finished with a band of silk, over which a piece of silk is arranged in a stylish, rippled basque. This is attached to the lower edge of the waist at the back, side and side-front portions, the joining being concealed by a medium width belt.

A figure view on page 31 shows a different development.

The pattern is cut in four sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. The medium size requires two and one-half yards of material twenty-two inches wide; three and one-eighth yards thirty-two inches; two and one-eighth yards forty-four inches, or one and three-quarters yards fifty-four inches. As represented one and three-quarters yards forty-four-inch material, one yard figured twenty-two inches wide, one and one-eighth yards wide passementerie, and three and one-eighth yards narrow passementerie were used.

LADIES' SLEEVE.

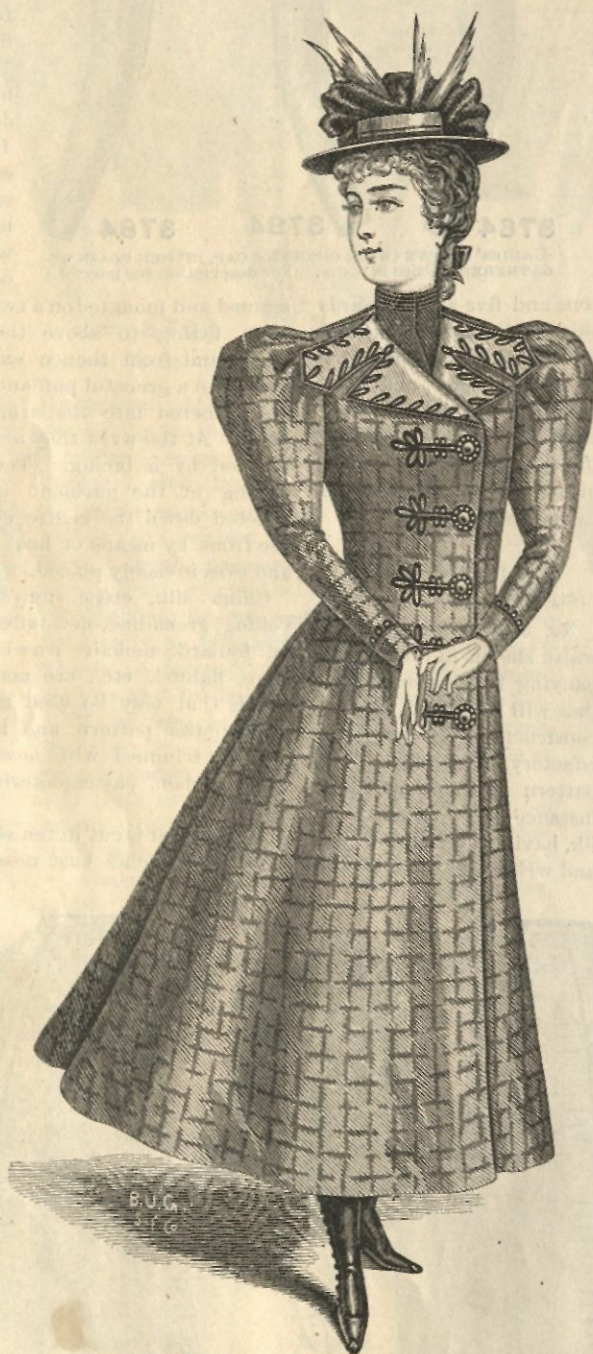
(For illustration see page 30.)

No. 3796.—In this illustration we show a graceful and becoming sleeve developed in Henrietta and fancy silk, with small buckles for ornamentation.

It consists of a two-seamed portion over a lining, surmounted by a puff. The sleeve fits snugly its entire length, and the required fullness is obtained by a stylish puff which is neatly gathered into

arm-hole, and attached across the top of the sleeve by inserting perforations of the pattern. The forward edge of the puff is gathered a short distance from the end and attached to the top of the sleeve where it falls in a graceful ruffle. The pattern is cut in four sizes, from ten to sixteen inches arm measure, and costs 10 cents. The medium size requires two and one-half yards of material twenty-two inches wide.

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No. 3830, MISSES' CLOAK. Price 20 cents. (For description see page 34.)



STANDARD DESIGNER

OCTOBER
1897.



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two and one-eighth yards thirty-two inches; one and one-half yards forty-four inches, or one and one-eighth yards fifty-four inches.

LADIES' SLEEVE (WITH CIRCULAR CAP, EITHER PLAIN OR GATHERED).

(For illustration see page 31.)

No. 3784.—A very graceful and stylish design for a ladies' sleeve is here illustrated. Dark blue serge and narrow braid were used to develop it as shown in one view, and gray drap d'été and silk gimp, as pictured in the two remaining illustrations.

The foundation sleeve consists of two portions, and fits the arm closely. The puff is in one piece and is arranged on the upper part of the foundation sleeve. As shown in the two first views the gathered cap is attached to the top edge, and as shown in the third illustration the plain cap was used. Each sleeve cap is in one piece and circular in design. One is gathered at the top and attached to the sleeve while the other one is shaped without any fulness.

The pattern is cut in four sizes, from ten to sixteen inches arm measure, and costs 10 cents. The medium size requires three and three-quarters yards of material twenty-two inches wide; two and one-half yards thirty-two inches; two yards forty-four inches, or one and three-quarters yards fifty-four inches.

LADIES' DRESS SLEEVE.

(For illustration see page 31.)

No. 3810.—This stylish sleeve as portrayed in the illustration is very effectively developed in gray broadcloth, handsomely trimmed with dark blue silk braid.

The sleeve is two seamed, and is mounted on a two-seamed lining. It fits closely from the wrist to some distance above the elbow. From thence to the arm-hole the material expands into a graceful puff, which is further ornamented by the square, shaped epaulets.

The pattern is cut in four sizes, from ten to sixteen inches arm measure, and costs 10 cents. Medium size requires two and one-eighth yards of material twenty-two inches wide; one and three-quarters yards thirty-two inches; one and one-eighth yards forty-four inches, or seven-eighths yards fifty-four inches, with seven-eighths yards thirty-six-inch lining.

LADIES' DIVIDED BICYCLING SKIRT (WITH OR WITHOUT APRON).

(For illustration see page 31.)

No. 3832.—The practicability and neatness of this novel skirt will be apparent to every woman who rides a wheel. The salient feature of this garment is its peculiar cut, which affords the utmost freedom of motion. As shown in the

large view the skirt is made of brown-and-tan cheviot with straps of brown braid on the apron held by small brown horn buttons. The upper small view shows the skirt without the apron, and the lower small view shows the skirt as it appears when its wearer is on a wheel.

The skirt has five gores: front gore, two side gores, and two back gores. The front gore has a centre seam which connects with the centre-back seam, and these, with inside leg seams, make the skirt as serviceable for a diamond frame as for a drop frame. The apron fastens down upon the front gore with buttons and button-holes, hooks and eyes, or patent fasteners. The fulness of the skirt at the waist-line is taken to the back and arranged in two backward-turning pleats each side of the centre back seam.

A figure view on page 14 shows a different development.

The pattern is cut in seven sizes, from twenty to thirty-two inches waist measure, and costs 20 cents. The medium size requires six and one-eighth yards of material twenty-seven inches wide.

LADIES' DRESS SLEEVE.

(For illustration see page 31.)

No. 3809.—The model presented in the accompanying illustration is a very stylish and effective one. It is represented as made of fancy figured silk.

The sleeve is two seamed and mounted on a two-seamed lining. From the wrist to some distance above the

elbow the sleeve is close fitting, but at the upper part the material expands into graceful fulness, which is adjusted by three small, downward-turning pleats laid on the side edges of the upper outside sleeve portion.

The pattern is cut in four sizes, for ladies from ten to sixteen inches arm measure, and costs 10 cents. The medium size requires two yards of material twenty-two inches wide.



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No. 3800, MISSES' DRESS. Price 20 cents. (For description see page 34.)

for the present season or for later winter wear

The jacket in this instance is attractively developed in light tan melton with revers and collar of dark velvet trimmed with black silk braid and sable.

The jacket is fitted by centre-back, side-back, under-arm and shoulder seams, also single bust-darts. The centre-back and side-back seams have extensions below the waist-line which are laid underneath to form the pleats.

The jacket is double breasted and the upper portion of the right front is laid back, thus forming the shaped revers. A

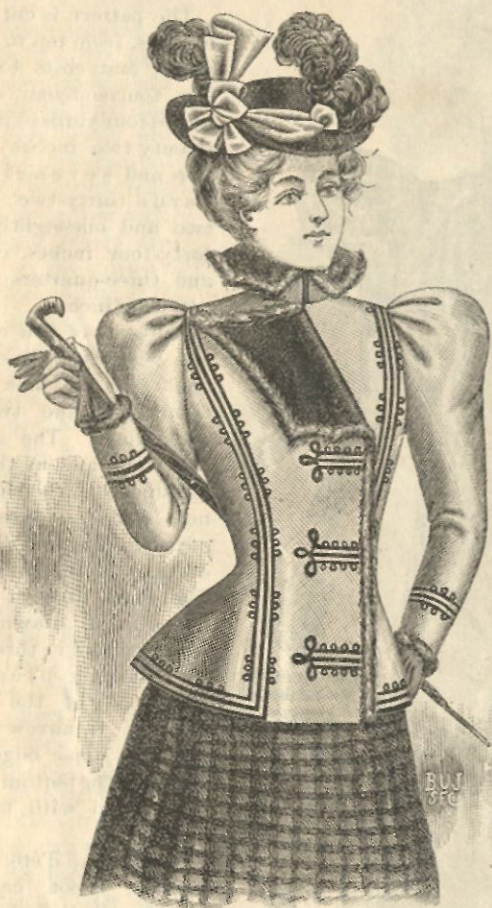
seams and darts, and extending only to the waist-line back is arranged to form a large box-pleat with an inner turning pleat each side of the box-pleat. The fronts are similarly arranged, and the fulness at the waist-line of both front and back portions is collected in gathers and allowed to drop in graceful blouse style. A narrow belt of velvet circles the waist. The neck is finished with a turn-over collar of material faced with velvet.

Prettily-shaped epaulets are attached to the waist of the shoulder, extending stylishly over the sleeve. These are seamed, the fulness at the top being arranged in a small puff. A small turn-over collar is sewed to the lower edge of the sleeve.

This stylish garment may be satisfactorily developed in cloth, serge, cheviot, tweed, mohair, etc., and may be decorated with braid, gimp, galloon, passementerie or contrasting materials.

A garment view on page 39 shows a different development.

The pattern is cut in seven sizes, from ten to sixteen years of age, and costs 15 cents. The fourteen-year size requires five yards of material twenty-two inches wide; three and five-eighths yards thirty-two inches; two and seven-eighths yards forty-four inches, or two and one-eighth yards fifty-four inches.



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No. 3821, MISSES' JACKET. Price 15 cents. (For description see page 35.)

simple standing collar is attached to the neck edge. This, however, is surmounted by a two-piece rolling collar.

The sleeves are two seamed and close fitting to above the elbow, where they expand into gracefully full proportions and are gathered into the arm-hole. At the wrist they are finished by a turned up cuff.

A garment view on page 39 shows a different development.

The pattern is cut in seven sizes, for misses from ten to sixteen years of age, and costs 15 cents. The fourteen-year size requires four and one-quarter yards of material twenty-seven inches wide; two and five-eighths yards forty-four inches or two and one-eighth yards fifty-four inches, in addition to the trimmings and linings.

MISSES' RUSSIAN JACKET.

(For illustration see this page.)

No. 3782.—Plaid serge and plain velvet were employed to develop the stylish garment shown on this attractive figure. Small, round, velvet-covered buttons form the only garniture. The material is arranged on a lining shaped by the usual



No. 3782, MISSES' RUSSIAN JACKET. Price 15 cents.
(For description see this page.)

MISSES' CLOAK.

(For illustration see page 37.)

No. 3830.—For a school cloak the garment shown in the accompanying illustration will be found all that could be desired. It can also be made of handsome materials for noon or church wear. As illustrated, gray novelty cloth was employed, with trimmings of black gimp and large silver pearl buttons for fastening.

The cloak is fitted by centre-back, side-back, under-arm and shoulder seams. The backs and side-backs have exten-

below the waist-line which form pleats and cause the garment to flare stylishly at the lower edge. The fronts are without darts, and the right fastens over the left in double-breasted fashion. They are cut V-shaped at the neck edge, and slashed revers, which meet in notches a small collar in the back, give a stylish finish. Pocket flaps, beneath which pockets may be inserted if desired, decorate the fronts. The sleeves are two-seamed and are gathered into the arm-hole; at the wrist they are finished with a facing. The lower edge of the cloak is also faced or hemmed.

Corduroy, velvet, broadcloth, serge, diagonal, kersey, melton, bouclé, Scotch frieze, or ladies' cloth may be employed to develop this pattern, and braid, passementerie, gimp, buttons or machine-stitching may be used to decorate.

A figure view on page 32 shows a different development.

The pattern is cut in seven sizes, from ten to sixteen years, and costs 20 cents. Fourteen-year size requires eight and one-half yards of material twenty-seven inches wide; five and one-quarter yards forty-four inches, or four and one-eighth yards fifty-four inches. As represented two and seven-eighths yards of narrow black silk gimp were used to trim around the small collar that finishes the neck, the shaped pocket-flaps and the slashed revers. It may also be used at the wrists to simulate cuffs should any be desired. Later in the year narrow fur can be used in place of the braid.

MISSSES' DRESS.

(For illustration see page 38.)

No. 3800.—The dress shown in the accompanying illustration is an especially attractive and desirable model. It is simple to construct, refined and stylish in appearance and has the additional merit of being comfortable. The pattern is developed in blue and scarlet cheviot trimmed with dark blue velvet and narrow scarlet braid.

The waist of the dress is mounted on a lining fitted by under-arm and shoulder seams, also single bust-darts. The lining is overlaid to yoke depth back and front and to the lower edge of this facing the material of the backs and front is attached, the back portions being laid in three single pleats on either side of the closing, and the front pleated to correspond. The epaulets ornamenting the shoulders are cut in four tabs, and the neck edge is finished by a standing collar. The sleeves consist of one-seamed puffs mounted on a two-seamed lining which extends to the wrist, and is overlaid with the material. The full, straight skirt is finished at the lower edge by a deep hem; the upper edge is gathered and attached to the lower edge of the waist. The fulness is collected in gathers in the back. A narrow belt or girdle encircles the waist, concealing the joining of the skirt and waist. The closing of the dress is effected down the centre of the back by means of hooks and eyes.

Cashmere, serge, cheviot, henrietta, ladies' cloth, canvas, etc., may be used to develop this pattern, and lace, braid, in-

section, contrasting material or ribbon may be used to trim. A figure view on page 33 shows a different development.

The pattern is cut in seven sizes, from ten to sixteen years, and costs 20 cents. The fourteen-year size requires eight and one-eighth yards of material twenty-two inches wide, five and seven-eighths yards thirty-two inches, four and one-half yards forty-four inches, or three and a half yards fifty-four inches. As represented four yards of forty-four-inch material were used, with one and one-eighth yards of twenty-two-inch velvet and twelve and three-eighths yards of braid to trim.

MISSSES' COSTUME (HAVING THREE-PIECE SKIRT).

(For illustration see page 38.)

No. 3794.—This exceedingly pretty costume as pictured is made of olive-green cashmere, with silk and gimp for ornamentation.

The waist has a lining fitted by centre-back, under-arm and shoulder seams, also single bust-darts, and closes down the centre of the front. The material is arranged on this lining and the back is laid in a box-pleat which extends from the neck edge to the waist-line. The extra fulness at the waist-

line is disposed in two rows of shirring. The neck edge is finished by a stylish standing collar, and a medium-sized belt encircles the waist. The right front overlaps the left and the forward edge is cut to form three squares, which are decorated with fancy buttons. A ruffle of silk conceals the closing at the left side. Very stylish and becoming epaulets are sewed in the arm-holes and fall gracefully over the sleeves. The sleeves are of fashionable dimensions and consist of two pieces mounted on a two-seamed lining. The upper edge is neatly gathered and the lower edge is finished by a facing or hem. The

skirt is a handsome model consisting of three pieces united by the usual seams. The front and sides fit smoothly by means of small darts, the extra fulness being drawn to the back and arranged in pleats on either side of the back. The upper edge is finished by a narrow band, and the lower edge by a binding of velveteen or cording. In this instance the side-front seams are trimmed with gimp. The placket opening occurs in the centre-back seam.

Serge, henrietta, cashmere, tweed, cheviot, novelty suiting, brillantine, etc., may be used with excellent results in making a costume of this description, and braid, galloon, gimp, ribbon or contrasting materials would form a suitable trimming.

A figure view on page 34 shows a different development.

The pattern is cut in seven sizes, from ten to sixteen years, and costs 20 cents. The fourteen-year size requires eight and one-quarter yards of material twenty-two inches wide, five and seven-eighths yards thirty-two inches, four and seven-eighths yards forty-four inches, or three and five-eighths yards fifty-four inches. As represented, three-eighths of a yard of



MISSSES' CLOAK. Price 20 cents. (For description see page 36.)

twenty-two-inch plain green silk was used for pleating.

MISSSES' JACKET.

(For illustration see page 32.)

No. 3821.—The stylish jacket presented in the accompanying illustration is a design that will prove very becoming to young girls. The pattern is developed in brown kersey, with trimming of dark brown braid and passementerie.

The jacket is fitted by centre back, side-back, under-arm and shoulder seams, also single bust-darts. The centre-backs and side-backs have extensions below the waist-line, which are laid underneath to form the pleats. The jacket is double breasted and the upper portion of the right front forms the shaped revers. A plain band collar is attached to the neck edge, and is surmounted by two-piece rolling collar. The sleeves are two seamed and close fitting to above the elbow, from whence they expand into graceful fullness and are gathered into the arm-hole. At the wrist they are finished by a shaped turn-up cuff.

Velvet, kersey, melton or cheviot may be used to trim.

A figure view on page 36 shows a different development.

The pattern is cut in seven sizes, for misses from ten to sixteen years of age, and costs 15 cents. The fourteen-year size requires four and one-quarter yards of material twenty-seven inches wide; two and five-eighths yards forty-four inches, or two and one-eighth yards fifty-four inches. As represented one and one-eighth yards wide, six and one-quarter yards narrow and three and one-eighth yards fancy braid were used to trim.

MISSSES' AND GIRLS' COAT SLEEVE (TWO SEAMED LEG-O'-MUTTON).

(For illustration see page 39.)

No. 3827.—A very useful pattern for the remodelling of last

winter's coat sleeves is here depicted. It is developed cloth without trimming. The pattern is very simple, constructed and consists of two pieces. No lining is provided in this pattern, but if one be desired it should be cut like

side. The edge is gathered into eye, and the edge is finished facing or hem. The sleeve may be of serge, cloth, chilla, velvet, or tweed, and may be trimmed with braid, or machine-stitching.

The pattern is in fifteen sizes, from two to sixteen, and costs 10 cents. The fourteen-year size requires four and seven-eighths yards of material twenty-two inches wide; one and one-half yards twenty inches, and one yard forty-four inches.



3800

MISSSES' DRESS. Price 20 cents.



3800

(For description see page 37.)

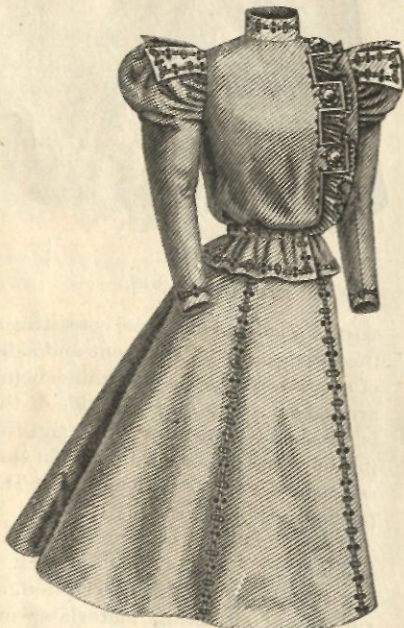
MISSSES' RUSSIAN JACKET.

(For illustration see page 39.)

No. 3782.—Tan ladies'-cloth, brown silk braid and velvet were employed to develop the stylish and becoming in the very pleasing manner here illustrated.

The material is arranged on a shaped by shoulder, under-arm, side-back and centre back darts. The back is in a box-pleat at centre, and an inner turning pleat each of this box-pleat fronts are simply arranged and the fullness is confined by rows of gathers at waist-line. A narrow belt encircles the waist forming a neat stylish finish. A piece collar is sewn to the neck edge, rolled back as illustrated.

The sleeve is a simple two-piece mutton design, fitting quite snugly at the elbow, while at the



3794

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MISSSES' COSTUME (HAVING THREE-PIECE SKIRT). Price 20 cents.

(For description see page 37.)



3794

the material is arranged to form the small puff. A small epaulet, in one piece, is attached to the shoulders, fastened prettily over the sleeve.

This style of garment will be very popular this season.

veloped in almost any fabric now in vogue.

Cloth, serge, cheviot, tweed, bouclé suiting, cashmere, henrietta or flannel will be found suitable, and garniture may be selected to suit the individual taste.

A figure view on page 36 shows a different development.

The pattern is cut in seven sizes, from ten to sixteen years, and costs 15 cents. The fourteen-year size requires five yards of material twenty-two inches wide; three and five-eighths yards thirty-two inches; two and seven-eighths yards forty-four inches, or two and one-eighth yards fifty-four inches. As represented four frogs and five and three-quarters yards of narrow brown silk braid were used to trim.

MISSES' BASQUE.

(For illustration see page 40.)

No. 3808.—The novel and pretty waist depicted in this illustration is especially becoming to young girls, and admits of various forms of decoration. Red henrietta was the material selected for the illustrated model, with trimming of narrow black braid and small buttons.

The waist is fitted by a lining having the usual seams and darts and closing down the centre of the front. The material is arranged on this lining, and is cut to form a point at the lower edge both in the back and front. The right front is faced to yoke depth with the material. The closing is effected at the left side by means of hooks and eyes invisibly placed; several rows of braid ornament both the front and the back, giving a very stylish finish. The neck edge is finished by a standing collar, and the lower edge of the waist is faced. The sleeve is a modish two-piece leg-of-mutton model, arranged on a two-seamed lining. The pattern provides no lining for the under-arm portion, but if one be desired it should be cut like the outside. The upper edge of the sleeve is gathered into the arm's-eye, forming a neat puff, and the lower edge fits the fore-arm snugly. Narrow braid and small buttons form a pretty garniture.

This waist will develop effectively in cashmere, serge, tweed, cheviot, henrietta, silk, drap d'été, novelty goods, etc., and may be suitably trimmed with gimp, galloon, ribbon, braid or passementerie.

The pattern is cut in seven sizes, from ten to sixteen years, and costs 15 cents. The fourteen-year size requires three yards of material twenty-two inches wide; two and three-eighths yards thirty-two inches; one and one-half yards forty-four inches, or one and one-quarter yards fifty-four inches. As represented six and one-half yards of braid and fifteen buttons were used to trim across the upper edge of the right front, around the standing collar, and to simulate cuffs at the lower edge of the sleeves.



3821



3821

Copyright 1897 by Standard Fashion Co. of New York.
MISSES' JACKET. Price 15 cents. (For description see page 38.)

MISSES' THREE-PIECE BELL SKIRT.

(For illustration see page 40.)

No. 3795.—A very popular and suitable skirt for misses' wear is here pictured as made of blue serge stylishly trimmed with fancy braid.

The pattern consists of a narrow front and two wide side-back gores joined by a centre-back seam. The slight fullness at each side is disposed in two short darts, and at the back it is laid in two inward-turning pleats each side of the centre. The top is finished with a narrow belt and the lower edge may be finished with a deep hem or with a binding of velveteen, braid, etc. Braid placed around the lower edge forms a neat and desirable finish.

This modish skirt may be suitably developed in cloth, serge, cheviot, tweed, mohair, brilliantine, etc., and it may be stylishly trimmed with braid, gimp, passementerie or contrasting materials.

A figure view on page 35 shows a different development.

The pattern is cut in seven sizes, from ten to sixteen years, and costs 15 cents. The fourteen-year size requires four and five-eighths yards of material twenty-two inches wide; three and three-eighths yards thirty-two inches; two and seven-eighths yards forty-four inches, or two and one-half yards fifty-four inches. As represented six and one-half yards of narrow braid and three and three-eighths of wide braid were used to trim.

MISSES' BASQUE (IN TWO LENGTHS).

(For illustration see page 41.)

No. 3812.—The accompanying illustration shows a very neat and pretty basque, which lends itself most readily to almost any style of adornment. In the present instance the

pattern is developed in dark green storm serge, finished only with machine-stitching and buttoned down the back with small silk buttons. The small view depicts the basque with the lower edge cut round instead of pointed back and front, as in the large view.

The waist is fitted by side-back, under-arm and shoulder

seams, also single bust-darts. A plain standing collar is attached to the neck edge, and the sleeves, which are especially stylish and comfortable, are two-seamed and close fitting from the wrist to above the elbow. Then they expand gradually into a medium-sized puff and are gathered into the arm-hole. At the wrist they are finished by a facing. The closing of the garment is effected down the centre of the back by means of buttons and button-holes. The lower edge

of the basque may be cut pointed or round, as preferred.

Serge, flannel, cheviot, plain cloth, drap d'été, étamine, etc., may be used to develop this pattern, and it may be trimmed or not according to the taste of the wearer.



3827

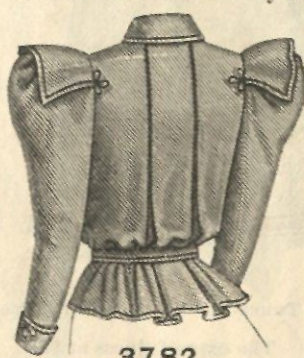


3827

MISSES' AND GIRLS' COAT SLEEVE (TWO-SEAMED LEG-OF-MUTTON). Price 10 cents. (For description see page 38.)



3782



3782

Copyright 1897 by Standard Fashion Co. of New York.
MISSES' RUSSIAN JACKET. Price 15 cents. (For description see page 32.)

The pattern is cut in seven sizes, from ten to sixteen years, and costs 15 cents. The fourteen-year size requires three yards of material twenty-two inches wide, one and seven-eighths yards thirty-two inches, one and one-half yards forty-four inches, or one and one-quarter yards fifty-four inches.

MISSES' AND GIRLS' SLEEVE.

(For illustration see page 41.)

No. 3806.—A very pretty and desirable sleeve is shown in the accompanying illustration. The pattern is developed in light golden-brown serge trimmed with narrow braid.

The sleeves consist of a one-seamed puff mounted on a two-seamed, close-fitting portion. The one-piece sleeve cap is gathered at the upper edge and inserted with the sleeve into the arm-hole. At the wrist the sleeve is faced.

Canvas, cashmere, serge, cheviot, fancy flannel, henrietta, silk or velvet may be used to develop this pattern, and passementerie, gimp, braid, insertion, lace or ribbon may be used to trim.

The pattern is cut in eleven sizes, from six to sixteen years, and costs 10 cents. The fourteen-year size requires two and three-eighths yards of material twenty-two inches wide, one and three-quarters yards thirty-two inches, or one and three-eighths yards forty-four inches, or one and one-quarter yards fifty-four inches, with three-quarters of a yard of lining thirty-six inches wide. As represented seven-eighths of a yard of forty-four-inch material were used, with one yard of twenty-two-inch silk for the puff, and four and three-quarters yards of braid to trim.

MISSES' WAIST.

(For illustration see page 41.)

No. 3805.—The exceedingly modish waist depicted in the illustration is made of gray henrietta combined with figured silk. Jet trimming was used as garniture.

The waist is fitted by a lining having under-arm and shoulder seams, also single bust-darts. The pointed yoke back and front is overlaid with the material. The full outside portions are gathered at the upper edge and inserted in the shoulder seams and are also attached to the waist at yoke depth. The extra fulness at the waist-line is disposed in gathers and concealed by a medium-sized belt which is trimmed with jet. The right front overlaps the left and the closing is effected down the centre of the back by means of hooks and eyes invisibly placed. The neck edge is finished by a standing collar. The stylish sleeves are of fashionable dimensions and consist of a two-seamed lower portion arranged on a lining and surmounted

by a one-seamed puff. The upper edge is gathered into the arm's-eye, and the lower edge is finished by a facing or hem. Epaulets are attached to the shoulder and fall in graceful folds over the sleeve.

Cashmere, henrietta, drap d'été, silk, satin, serge, or any novelty materials may be selected for the development of the dainty waist. Chiffon, net, mousseline de soie, etc., would make charming waists for evening wear when fashioned by this tasteful model. Ribbon, gimp, lace, galloon or braid may be used for decoration.

A figure view on page 32 shows a different development.

The pattern is cut in seven sizes, from ten to sixteen years, and costs 15 cents. The fourteen-year size requires four yards of material twenty-two inches wide, two and seven-eighths yards thirty-two inches, two and one-eighth yards forty-four inches, or one and three-quarters yards fifty-four inches. As represented

two and one-half yards of twenty-two inch figured material were used, with two and one-eighth yards of plain goods, and five and three-quarters yards of passementerie.

MISSES' BLOUSE WAIST.

(For illustration see page 42.)

No. 3785.—The charming little waist shown in our illustration is made of serge, with trimmings of silk, velvet and gimp. This waist will be found very easy to construct and becoming to most figures.

It has a lining having centre-back, side-back, under-arm and shoulder seams, also single bust-darts. This lining closes down the centre of the front with hooks and eyes. On it the material is arranged and the fulness at the waist-line is disposed in two rows of shirring. The right front closes over the left and may be finished plain, as shown in

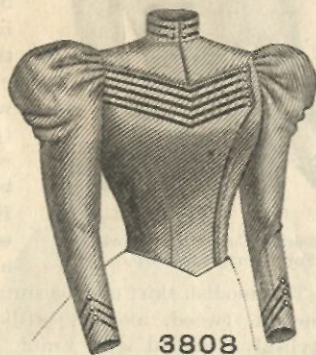
small view, or turned back in a pointed revers. A ruffle of silk extends from the shoulder to the waist-line, and a medium-sized velvet belt encircles the waist. The neck edge is finished by a standing collar which closes at the left side. A stylish ruffle is attached to the blouse at the waist line giving a very pretty effect.

The fashionable sleeve is in two pieces, mounted on a two-seamed lining. If a lining for the under

portion be required, it should be cut like the pattern. The upper edge of the sleeve is gathered and sewed into the arm-hole, and the wrist edge finished by a hem or facing.

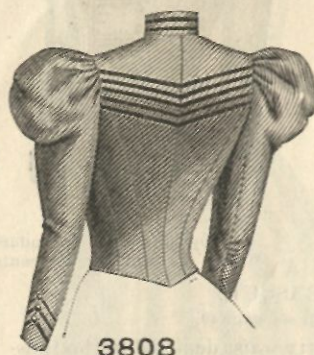
This pattern will make up well in a variety of materials now in vogue, and may be trimmed with braid, ribbon, gimp, passementerie, galloon, or contrasting materials.

The pattern is cut in seven sizes, from ten to sixteen years of age, and costs 15 cents. The fourteen-year size requires

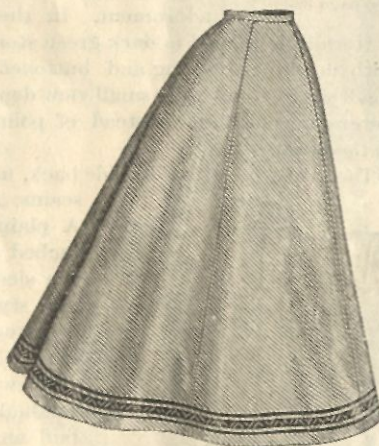


3808

MISSES' BASQUE. Price 15 cents. (For description see page 39.)

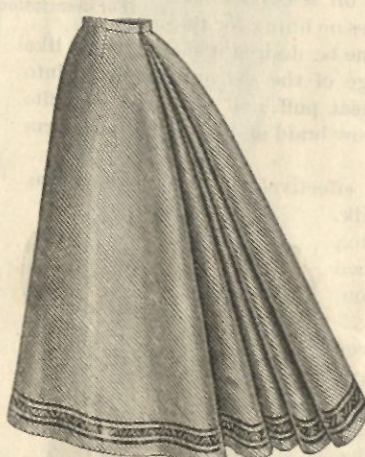


3785



3795

MISSES' THREE-PIECE BELL SKIRT. Price 15 cents. (For description see page 39.)



3795

four and one-quarter yards of material twenty-two inches wide, two and seven-eighths yards thirty-two inches, two and three-eighths yards forty-four inches, or one and five-eighths yards fifty-four inches. As represented five-eighths of a yard of twenty-two-inch velvet were used, with one-half yard of twenty-two-inch silk, and one and one-eighth yards of gimp.

MISSSES' AND GIRLS' COAT SLEEVE (ONE-PIECE LEG-O'-MUTTON).

(For illustration see page 42.)

No. 3825.—The sleeve shown in the accompanying illustration is made of brown melton lined with crimson-and-brown shot silk. If desired the sleeve at the wrist may be trimmed with braid, gimp or velvet, or wrist ruffles of wide lace.

The sleeve is the one-seamed leg-o'-mutton model, close fitting from the wrist to the elbow. The upper part is full, and when gathered into the arm-hole forms a slight and graceful puff.

Cashmere, velvet, velveteen, silk, broadcloth, cheviot, melton, kersey, etc., may be used to develop the pattern.

The pattern is cut in fifteen sizes, from two to sixteen years, and costs 10 cents. The fourteen-year size requires one and five-eighths yards of material twenty-two or thirty-two inches wide, or seven eighths of a yard forty-four or fifty-four inches.

MISSSES' AND GIRLS' KNICKERBOCKERS.

(For illustration see page 42.)

No. 3807.—Among our many patterns designed for golf, tennis, bicycling or gymnasium wear, the one illustrated will certainly rank among the first. In this instance black brilliantine was the material chosen, without trimming.

The bloomers are simply constructed, by means of centre-back and inside leg seams. The fulness at the waist-line is adjusted by gathers and held in place by a facing and drawstring or elastic band. The fulness of the lower edge of the leg is arranged in the same manner. To wear with a gymnasium suit these knickerbockers will be found very comfortable, and may be made of the same material as the blouse. When the bloomers are made of satin or silk a lining may be provided, although it is not absolutely necessary. If it is used it should be cut and made like the outside.

The pattern may be developed in cloth, flannel, silk, satin, sateen or serge, and as a usual rule, no trimming is used.

The pattern is cut in thirteen sizes, from four to sixteen years, and costs 15 cents. The fourteen-year size requires two

and seven-eighths yards of material twenty-seven inches wide; two and five-eighths yards thirty-two inches; two yards forty-four inches, or two yards fifty-four inches.

MISSSES' AND GIRLS' DRESS SLEEVE.

(For illustration see page 42.)

No. 3831.—The accompanying illustration depicts an especially attractive dress sleeve for young girls. The pattern is developed in pale gray cashmere. The sleeve caps are of myrtle-green velvet trimmed with silver galloon. If preferred the caps may be omitted.

The sleeve is two seamed and medium sized. At the wrist it is

finished by a facing and the fulness at the upper edge is disposed in gathers.

Silk, plain or fancy cloth, serge, cashmere, flannel, velvet, canvas, drap d'été, etc., may be used to develop this pattern, and it may be trimmed or not as desired.

The pattern is cut in eleven sizes, from six to sixteen years, and costs 10 cents. The fourteen year size requires two and one-quarter yards of material twenty-two inches wide; one and five-eighths yards thirty two inches; one and one eighth yards forty four inches, or one yard fifty-four inches. As represented one and three-quarters yards of twenty-two inch material were used, with one and one-half yards of twenty-two-inch velvet and five and one-eighth yards of braid to trim.

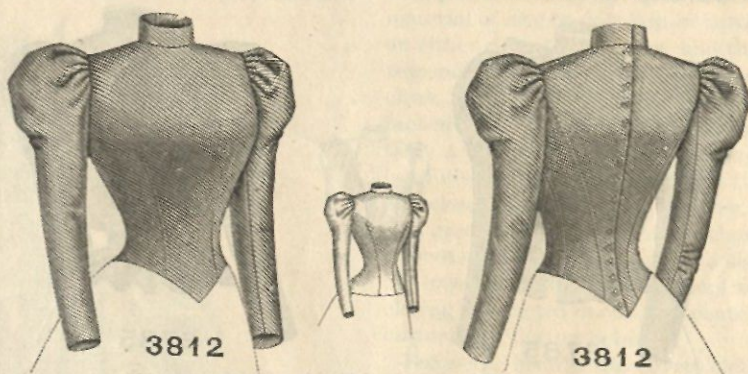
GIRLS' CLOAK.

(For illustration see page 43.)

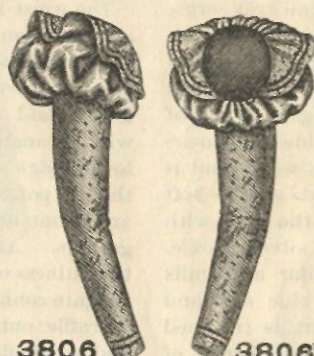
No. 3820.—The accompanying illustration portrays an exceedingly attractive and stylish cloak, which is here prettily developed in plaid cheviot, trimmed with gray squirrel fur and having the collar, cuffs and epaulets of velvet edged with the fur. The closing of the cloak is effected by large novelty buttons.

The garment is fitted by under-arm and shoulder seams

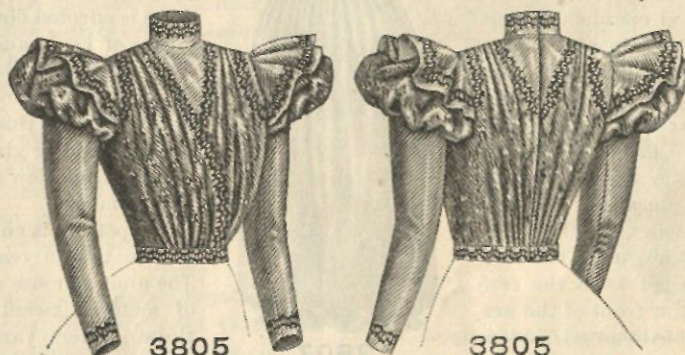
The material of the back portion is laid in three single backward turning pleats on either side of the centre, and the fronts, which are also loose, are laid in pleats to correspond with the back. The yoke and epaulets are in one piece and are slashed as shown in the illustration. A simple band collar is attached to the neck edge, and this is surmounted by a rolling collar slashed to match the epaulets. The sleeves are one seamed and close fitting to above the elbow, from whence they expand into graceful fulness and are gathered into the arm-hole. The wrist is finished by a cuff which is also slashed. At the lower edge the cloak is finished



MISSSES' BASQUE (IN TWO LENGTHS). Price 15 cents. (For description see page 39.)



MISSSES' AND GIRLS' SLEEVE. Price 10 cents. (For description see page 40.)



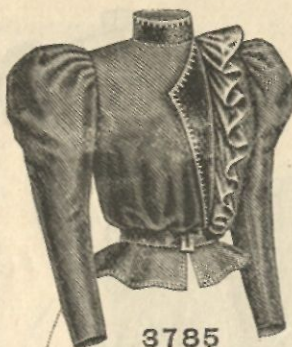
Copyright 1897 by Standard Fashion Co. of New York. MISSSES' WAIST. Price 15 cents. (For description see page 40.)

by a deep hem. The closing of this garment occurs down the centre of the front, and is effected by means of buttons and button-holes.

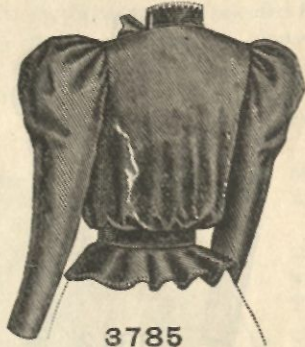
Billiard-cloth, cheviot, covert-cloth, kersey, melton, velvet, corduroy, serge, bengaline, etc., may be used to develop this pattern, and velvet, silk, braid, gimp, fur, passementerie or ribbon may be used to trim.

A garment view on page 45 shows a different development.

The pattern is cut in five sizes, from six to ten years, and costs 20 cents. The nine-year size requires six and seven-eighths yards twenty-seven inches wide; four and one-half yards forty-four inches, or three and seven-eighths yards of material fifty-four inches in width.



3785



3785

Copyright 1897 by Standard Fashion Co. of New York.
MISSSES' BLOUSE WAIST. Price 15 cents. (For description see page 40.)

GIRLS' COSTUME.

(For illustration see page 43.)

No. 3790.—The costume portrayed in the accompanying illustration is a very effective and stylish design. The pattern,



3825

3825

MISSSES' AND GIRLS' COAT SLEEVE (ONE-PIECE LEG-O'-MUTTON). Price 10 cents. (For description see page 41.)

dark blue braid around the lower edge.

The waist of this natty little costume is mounted on a lining fitted by under-arm and shoulder seams. The full back of the material is gathered at the neck, and at the waist-line a double row of shirring extends completely around the lower edge, thereby gracefully adjusting the extra fullness. The full fronts and the back of the material are cut to form the rounded epaulets that set well out over the sleeves. A plain band collar is attached to the neck edge, and a turn-down collar, rounded at the edges, is attached to the upper edge of the band collar. The sleeves are two seamed and are mounted on a two-seamed lining. They are close fitting to above the elbow and from thence expand into a graceful puff and are gathered into the arm-hole. At the wrist they are finished by a turned-up cuff. The closing of the waist lining is effected down the centre of the front, while the right front of the material laps over the left in double-breasted fashion. The full, straight skirt is finished at the lower edge by a deep hem, and the upper edge is gathered, and attached to the lower edge of the body portions, which are fitted by under-arm and shoulder seams. The waist to which the skirt is attached fastens down the centre of the back by means of small buttons and button-holes.

as shown, is developed in Russian gray serge, the waist being attractively trimmed with dark blue braid and frogs. A belt of dark blue silk encircles the waist and is fastened at the left side of the front with a plain silver buckle. The collar and cuffs are of blue silk and the skirt is trimmed with two bands of



3807

MISSSES' AND GIRLS' KNICKERBOCKERS. Price 15 cents. (For description see page 41.)

Cheviot, serge, flannel, covert-cloth, tricot, cashmere, vas, henrietta, etc., may be used to develop this pattern, lace, insertion, embroidery, ribbon, gimp or braid may be used to trim.

A garment view on page 45 shows a different development.

The pattern is cut in five sizes, from six to ten years, and costs 20 cents. The nine-year size requires five and seven-eighths yards of material twenty-seven inches wide; four and one-half yards thirty-two inches; three and three-eighths yards forty-four inches; or two and three-quarters yards fifty-four inches.

GIRLS' DRESS.

(For illustration see page 44.)

No. 3791.—The attractive dress shown in the accompanying illustration is a most suitable model for a young girl. It is refined, simple in construction and very stylish. In the present instance the pattern is developed in checked light-colored material, dark brown cheviot trimmed with brown silk and gimp.

The waist is mounted on a foundation fitted by under-arm and shoulder seams. The upper part of the waist is overlaid to yoke depth with the material and to the lower edge of this facing the full portions of the back and front are attached by gathers. At the waist-line the fullness of the material is again confined by gathers. A ruffle outlines the yoke and a standing collar is attached to the neck edge.

The skirt of this dress is straight and full, and is attached by gathers to the lower edge of the waist. The joining of the waist and skirt is entirely concealed by the belt. The sleeves are two seamed and mounted on a two-seamed lining.

They are gathered into the arm-hole and finished at the wrist by a facing. The closing of the dress is effected down the centre of the back by means of hooks and eyes.

Cheviot, serge, flannel, plain cloth, drap d'Inde, crêpon, cashmere or any suitable material may be used to develop this costume, and lace, insertion, ribbon, braid or gimp may be used to trim.

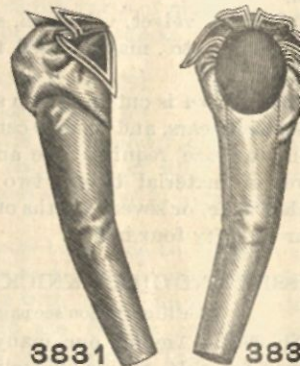
A garment view on page 46 shows a different development.

The pattern is cut in eight sizes, for girls from five to twelve years of age, and costs 20 cents. The nine-year size requires six and one-half yards of material twenty-two inches wide, five and three-quarters yards twenty-seven inches, five and three-quarters yards thirty-two inches, and three and one-half yards forty-four inches.

GIRLS' JACKET.

(For illustration see page 44.)

No. 3819.—The stylish jacket worn by this pretty little girl is made of plain scarlet billiard-cloth, with cape collar, ruffled



3831

3831

MISSSES' AND GIRLS' DRESS SLEEVE. Price 10 cents. (For description see page 41.)

ing collar and cuffs of black velvet, trimmed with black astrakhan and gold braid. The fitting is accomplished by centre-back, side-back, under-arm and shoulder seams. The front is double-breasted and closes with buttons and button-holes. The back is arranged in box-pleats, one on either side

the coat shown in the accompanying illustration. It is effectively trimmed with black velvet and small braid ornaments. Large black velvet buttons are used for fastening the garment.

The coat is fitted by under-arm and shoulder seams. The material of the back is laid in three backward-turning pleats on either side of the centre, and the fronts are pleated to correspond. The slashed yoke ornamenting the back of the cloak, and the slashed epaulets are all in one piece, and attached to the garment in the manner shown by the illustration. A plain band collar surmounted by a slashed rolling collar, finishes the neck edge, and the sleeves are one seamed and close fitting to above the elbow, from whence they expand into graceful fullness and are gathered into the arm-hole. At the wrist they are finished by a slashed, turned-up cuff. At the lower edge the cloak is completed by a deep hem, and the closing is effected down the centre of the front by means of buttons and button-holes.

Boxcloth, broadcloth, covert-cloth, kersey, melton, cheviot, velvet, velour du nord, etc., may be used to develop this pattern, and velvet, lace, braid, gimp, or fur may be used to trim.

A figure view on this page shows a different development.



No. 3820, GIRLS' CLOAK. Price 20 cents. (For description see page 41.)

of the centre-back seam. The extensions at the back and side-back seams are disposed in pleats. The fancy cape collar which is attached to the neck edge is cut to form two squares at the back and a point on each shoulder. A rolling collar completes the neck. The modish sleeves are two seamed and of fashionable dimensions. They are gathered into the arm-holes and finished at the lower edge by fancy turned-up cuffs. A very warm and serviceable jacket for school or afternoon wear could be made from this model of blue chinchilla with collar and cuffs of black astrakhan cloth.

Cloth, cheviot, serge, tweed, flannel, melton and the fancy varieties of cloakings are most in favor for this design, and braid, galloon, gimp, buttons or passementerie may form the decoration.

A garment view on page 45 shows a different development.

The pattern is cut in five sizes, from six to ten years, and costs 15 cents. Nine-year size requires three and five-eighths yards twenty-seven; two and one-quarter yards forty-four or one and three-quarters yards fifty-four inches wide.

GIRLS' CLOAK.

(For illustration see page 45.)

No. 3820.—Fancy light-gray cheviot flecked with white and darker gray, was the material used to develop the stylish lit-



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No. 3790, GIRLS' COSTUME. Price 20 cents.
(For description see page 42.)

The pattern is cut in five sizes, from six to ten years, and costs 20 cents. The nine-year size requires six and seven-eighths yards of material twenty-seven inches wide, four and one-half yards forty-four inches, or three and seven-eighths yards fifty-four inches. As represented nine and seven-eighths

yards of braid, three large and twenty-four small passementerie ornaments were used to trim.

GIRLS' JACKET.

(For illustration see page 45.)

No. 3819.—The accompanying illustration shows an unusually handsome model of blue-and-black novelty goods trimmed with black braid and fastened with black pearl buttons.

The construction of this jacket is very simple, it being fitted by centre-back, side-back, under-arm and shoulder seams. The back is laid in a box-pleat on either side of the centre-back seam, which extends from the neck edge to the bottom of the jacket. The extensions of the back and side-back seams are arranged in pleats. The fronts are plain and close in double-breasted style with buttons and button-holes. A handsome pointed collar of velvet is attached to the neck edge and falls gracefully over the shoulders. A rolling collar which is sewed to a narrow band completes the neck adjustment. The two-seamed sleeves are gathered at the upper edge and sewed into the arm-holes. The lower edge is finished



No. 3791, GIRLS' DRESS. Price 20 cents.
(For description see page 42.)

by stylish, turned-up cuffs of the same goods as the jacket.

Chinchilla, melton, kersey or other heavy cloths are best for winter wear, while broadcloth, serge and novelty cloakings are more suitable for fall. Gimp, galloon, braid or contrasting materials would be pretty and stylish for finishing;

or, if preferred, several rows of machine-stitching may be used for garniture.

A figure view on this page shows a different development.

The pattern is cut in five sizes, from six to ten years, costs 15 cents. Nine-year size requires three and five eighths



No. 3819, GIRLS' JACKET. Price 15 cents.
(For description see page 42.)

yards twenty-seven inches wide; two and one-quarter yards forty-four, or one and three-quarters yards fifty-four. As represented eleven and three-quarters yards of braid to trim was used.

GIRLS' COSTUME.

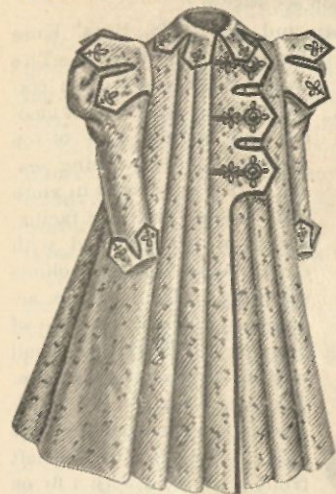
(For illustration see page 45.)

No. 3790.—A decidedly novel and natty toilette for little girls is here pictured as made of blue serge, with a simple decoration of white braid.

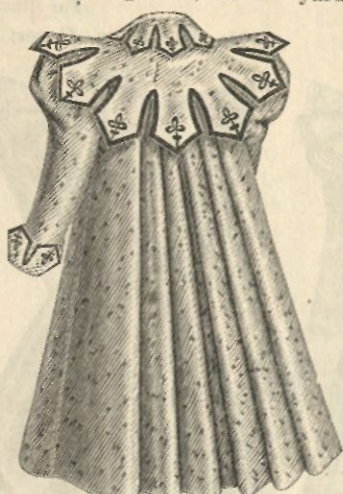
The stylish skirt is gathered at the upper edge and attached to the body at the waist-line. The lower edge is finished with a hem or facing. The little body lining is simply fitted to the shoulder and under-arm seams. The attractive feature of this costume is the jaunty little blouse or jacket which has a lining fitted by under-arm and shoulder seams, and closes down the centre of the front. The material is arranged to give this lining and the fulness of the back and front is confined at the waist-line by two rows of shirring, producing the slight blouse effect. A medium-sized belt encircles the waist. The closing of the outside portions is effected at the left side by means of hooks and eyes invisibly placed. Four fancy buttons ornament the front. The neck edge is finished by a band to which is attached the rolling collar. The two-seamed sleeves are mounted on a two-seamed lining. No lining is given for the under portion, but if one be desired it should be cut like the pattern for the material. The upper edge is gathered

into the arm-hole and the lower edge finished by a prettily shaped, turned-up cuff.

Flannel, serge, ladies' cloth, henrietta, outing cloth, cash-



3820



3820

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GIRLS' CLOAK. Price 20 cents. (For description see page 43.)

mere, etc., will develop this pattern appropriately, with braid or a simple finish of machine-stitching as garniture.

A figure view on page 43 shows a different development.

The pattern is cut in five sizes, from six to ten years, and costs 20 cents. The nine-year size requires five and five-eighths yards of material twenty-seven inches wide, four and one-half yards thirty-two inches, three and three-eighths yards forty-four inches, or two and three-quarters yards fifty-four inches. As represented eight and one-eighth yards of braid were used to trim.

GIRLS' DRESS.

(For illustration see page 46.)

No. 3791.—A decidedly pretty and stylish model for a young girls' dress is here portrayed. It is developed in red cashmere, daintily trimmed with narrow black braid. The waist has a lining fitted by under-arm and shoulder seams.

The upper part of the waist is overlaid to yoke depth with the material. To the lower edge of this yoke the full portions of the back and front are attached by gathers, and the fullness at the waist-line is also disposed in gathers. A ruffle is attached to the lower edge of the yoke, and the neck edge is finished by a standing collar. The straight, full skirt is attached to the waist by gathers and concealed by a belt. The closing is effected down the centre of the back by means of buttons and button-holes. The pretty sleeves are of fashionable dimensions, consisting of two portions mounted on a two-seamed lining. The upper edge is gathered and sewed into the arm-hole and the lower edge is finished by a facing or hem. Simulated cuffs of braid decorate the lower parts of the sleeves.

Serge, cloth, cashmere, ladies' cloth, henrietta, tweed, novelty goods, cheviot, etc., will make up advantageously by this pattern, and braid, gimp, ribbon, galloon, or contrasting materials would form a suitable finish.

A figure view on page 44 shows a different development.

The pattern is cut in eight sizes, from five to twelve years, and costs 20 cents. The nine year size requires six and one-

half yards of material twenty-two inches wide; five and three-quarters yards twenty-seven inches; four and three-quarters yards thirty-two inches, or three and one-half yards forty-four inches. As represented twenty-two and three-quarters yards of braid were used to trim.

CHILD'S DRESS (HIGH OR LOW NECK, LONG OR SHORT SLEEVE).

(For illustration see page 46.)

No. 3786.—The pretty little dress shown in the accompanying illustration is one that may be very easily constructed and will give the most satisfactory results. The pattern in the present instance is daintily developed in figured China silk of crimson and-white. The yoke is covered with all-over embroidery, and a ruffle of lace is used to outline it.

The waist is mounted on a lining fitted by under-arm and shoulder seams. The lining is overlaid to yoke depth, back and front, and to the lower edge of this facing the material of the full backs and front is attached by gathers. At the waist-line the fullness is again confined by three rows of shirring. A ruffle about two inches wide outlines the yoke, and ruffled epaulets are joined to the shoulders. A band collar is attached to the neck. The sleeves consist of one-seamed puffs mounted on a two-seamed lining which extends to the wrist and is overlaid with the material. The full, straight skirt is finished at the bottom by a

deep hem and attached by gathers to the lower edge of the waist. The closing of the garment is effected down the centre of the back by means of hooks and eyes, or buttons and button-holes.

Cashmere, fancy flannel, henrietta, nun's-veiling, China silk, foulard, serge, etc., may be used to develop this pattern, and lace, insertion, ribbon, gimp or braid may be used to trim.

A garment view on page 48 shows a different development.

The pattern is cut in six sizes, from two to seven years, and costs 15 cents. The five-year size requires four and seven-



3819



3819

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GIRLS' JACKET. Price 15 cents. (For description see page 44.)



3790



3790

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GIRLS' COSTUME. Price 20 cents. (For description see page 44.)

eighths yards of material twenty-two inches wide; four and three-eighths yards twenty-seven inches wide; three and

five-eighths yards thirty-two inches, or two and seven-eighths yards forty-four inches.

CHILD'S DRESS.

(For illustration see this page.)

No. 3799.—A very attractive dress for a little girl is the one shown in the illustration. The pattern is developed in striped blue and white novelty goods and trimmed with velvet and white lace.

The waist of this dress is fitted by under-arm and shoulder seams. The loose front of the skirt is gathered across the upper edge and attached to the waist at yoke depth. The sides of the dress skirt are attached to the lower edge of the waist under the arms by gathers. There is a skirt extension in the back arranged similar to that in the front. The sleeves consist of one-seamed puffs mounted on a two-seamed lining which extends to the wrist and is overlaid with the material. Three rounded epaulets are placed one above the other and attached to the shoulders. A band collar finishes the neck and the closing of the dress is effected down the centre of the back by means of hooks and eyes, or buttons and button-



3791

GIRLS' DRESS. Price 20 cents.

five-eighths yards forty-four inches, in addition to lining.

BOYS' TOILETTE.

(For illustration see page 47.)

No. 9813, Boys' Covert Coat and No. 3588, Boys' K

Trousers (with fly).—The very stylish youth here trayed illustrates a most nish and popular style of garment for the coming season. It is developed in cloth with velvet for collar facing and is neatly finished with double rows of machine stitching. The trousers accompanying the coat are cheviot, trimmed with small buttons at the outer leg seam. The coat is shaped by shoulder and under-arm seams only. The edge of the lapel front is finished with a fly which the button-holes closing are made. The upper edge of the fronts are turned back, forming small lapels



3791

(For description see page 45.)

which meet the rolling collar in notches. Two pocket-flaps are set on each front, beneath which pockets are inserted. The sleeve is two-seamed, and is smoothly sewed into the arm's eye.

A garment view on page 50 shows a different development.

The pattern is cut in thirteen sizes, from four to sixteen years, and costs 10 cents. Fourteen-year size requires four and one-half yards twenty-seven inches, or two yards fifty-four inches.

The neat little trousers are shaped by centre back, inside and outside leg seams. They are fitted in the back by two darts, and pocket openings occur about an inch from the belt in the outside leg seams. The trousers close down the centre of the front by means of a fly attachment and buttons and button-holes.

The pattern is cut in eight sizes, from five to twelve years, and costs 15 cents. The eight-year size requires one and three-eighths yards of material twenty-seven inches wide,

or three-quarters of a yard fifty-four inches, with seven-eighths of a yard of twenty-seven inch skirt lining.

These patterns may be developed in cloth, serge, cheviot, corduroy, tweed, etc., and they may be trimmed with bra-



No. 3786, CHILD'S DRESS (HIGH OR LOW NECK; LONG OR SHORT SLEEVE). Price 15 cents. (For description see page 45.)

in six sizes, from two to seven years, and costs 15 cents. The five-year size requires four and seven-eighths yards of material twenty-two inches wide; four yards twenty-seven inches; three and five-eighths yards thirty-two inches, or two and



No. 3799, CHILD'S DRESS. Price 15 cents. (For description see this page.)

and buttons, or plainly finished with machine-stitching.

CHILD'S TOILETTE.

(For illustration see page 48.)

No. 3818, Child's Cloak and No. 3817, Child's Bonnet.—The pretty and comfortable toilette portrayed in the accompanying illustration is one that may be worn on any out-door occasion. It is neat, stylish and serviceable.

The cloak is an especially desirable model, and in this instance is developed in fancy gray and brown chevrot. The collarette and cuffs are of dark brown velvet trimmed with beaver fur. The front of the cloak is ornamented and fastened by means of brown silk frogs.

The cloak is fitted by under arm and shoulder seams. The back of the material is laid in two broad single box pleats, which extend from the neck edge to the extreme edge of the garment. The fronts are laid in two single backward-turning pleats on either side, thus causing the very broad box pleated effect in front.

A large slashed collarette is attached to the neck edge, which is finished by a band collar having a one-piece, shaped rolling collar attached to its upper edge. The sleeves are very pretty and stylish and consist of one-seamed puffs mounted on a two-seamed lining which extends to the wrist and is overlaid with the material. They are gathered into the arm-holes. A pointed cuff gives a pretty finish to the wrists.

Velvet, kersey, melton, beaver, box cloth, etc., may be used to develop this pattern, and braid, gimp, velvet, fur or passementerie may be used to trim.

A garment view on page 49 shows a different development.

The pattern is cut in six sizes, from two to seven years, and costs 15 cents. Five-year size requires five and seven-eighths yards twenty-two inches; four and one-eighth yards thirty-two inches; three and three-eighths yards forty-four inches, or two and five eighths yards of material fifty four inches wide.

The bonnet of this attractive little toilette is made of brown velvet trimmed with beaver and light brown satin ribbon. The back and front of the bonnet are in one piece united by a small seam in the back. This is gathered and joined to the round crown piece. The wide frill is graduated and attached to the front of the bonnet, while the cape portion is attached to the lower edge of the back. Broad ribbon strings fasten the bonnet under the chin. Bengaline, velvet, velour du nord, silk, cashmere or plain cloth may be used to develop this pattern.

A garment view on page 50 shows a different development.

The pattern is cut in five sizes, from one to five years, and costs 10 cents. Five-year size requires three-quarters of a yard of twenty-two-inch material; five-eighths of a yard thirty-two inches, or three-eighths of a yard of forty-four to fifty-four inches.

CHILD'S DRESS (HIGH OR LOW NECK, LONG OR SHORT SLEEVE).

(For illustration see page 48.)

No. 3786.—The charmingly attractive little costume shown in the accompanying illustration is one that will win approval in the eyes of most mothers, as it is not only attractive in appearance, but may be quickly and easily developed. The dress in the present instance is made of light brown cashmere trimmed with dark brown velvet and satin ribbons. The waist of the dress is mounted on a lining fitted by under-arm and shoulder seams. This lining is overlaid to yoke depth back and front, and to the lower edge of this facing the material of the full backs and front is attached by gathers. At the waistline the fulness is again confined by four rows of shirring. A ruffle outlines the square yoke and ruffled sleeve caps are attached to the shoulders. The sleeves consist of one-seamed puffs mounted on a two-seamed lining which extends to the wrist and is overlaid with the material. A plain standing collar is attached to the neck edge, and the closing of the dress is effected down the centre of the back by means of hooks and eyes. The full, straight skirt is finished at the lower edge by a hem and is attached by gathers to the lower edge of the waist.

Cashmere, henrietta, flannel, serge, China or foulard silk, chevrot, etc., may be used to develop this pattern, and lace, insertion, braid, gimp, ribbon or embroidery may be used to trim.

A figure view on page 46 shows a different development.

The pattern is cut in six sizes, from two to seven years, and costs 15 cents. The five-year size requires four and seven-eighths yards of material twenty-two inches wide, four and three eighths yards twenty-seven inches, three and five-eighths yards thirty-two inches, or two and seven-eighths yards forty-four inches. As represented two and three-quarters yards of forty-four-inch material were used, with five-eighths of a yard of twenty-two inch silk for yoke and epanlets, five-eighths of a yard of wide ribbon, one and seven-eighths yards of narrow ribbon, and four and one-eighth yards of lace. If desired for party wear, the yoke and close-fitting sleeve portions may be omitted.



No. 3813, BOYS' COVERT COAT. Price 30 cents. No. 3588, BOYS' KNEE TROUSERS (WITH FLY). Price 15 cents.
(For description see page 46.)

CHILD'S CLOAK.

(For illustration see page 49.)

No. 3818.—A very stylish and effective little cloak is the one shown in the accompanying illustration.

The pattern is developed in dark red cashmere with black figures. The collar and lower sleeve portions are of dark red plush, and the trimmings are of dark red silk braid. Flat red horn buttons are used to fasten the garment.

The cloak is fitted by under-arm and shoulder seams. The fulness of the material in the back is disposed in two broad single box-pleats which are laid at the neck edge and extend to the hem of the garment. The fronts are laid in two single backward-turning pleats, one on either side. The upper edge of these pleats is inserted in the shoulder seam. A slashed collarette is attached to the neck edge, which is finished by a narrow band collar, surmounted by a shaped, one-piece rolling collar. The stylish sleeves consist of one-seamed puffs mounted on a two-seamed lining which extends to the wrist and is overlaid with the material. At the wrist they are finished by a one-piece, turned-up cuff, which is shaped to correspond with the rolling collar.

Boxcloth, covert-cloth, melton, kersey, fancy cloaking, cheviot, velvet, velour du nord, etc., may be used to develop this pattern, and braid, gimp, passementerie, velvet, plush, fur or lace may be used to trim.

A figure view on this page shows a different development.

The pattern is cut in six sizes, from two to seven years, and costs 15 cents. The five-year size requires five and seven-eighths yards of material twenty-two inches wide; four and one-eighth yards thirty-two inches, three and three-eighths yards forty-four inches, or two and five-eighths yards fifty-four inches. As represented two and seven-eighths yards of forty-four-inch material were used, with one yard of twenty-two-inch velvet, and two and one-eighth yards of braid.

CHILD'S DRESS.

(For illustration see page 49.)

No. 3799.—A most effective and dainty little dress is here illustrated. The pattern is charmingly developed in fancy pink and garnet cashmere trimmed with garnet velvet and narrow gimp.

The dress is fitted by under-arm and shoulder seams, and closes at the back. The velvet is arranged on the waist and extends to yoke depth, and the full, loose front of the skirt extends to the chest-line

and is gathered across the upper edge. The sides of the skirt are attached to the lower edge of the waist under the arms by gathers. There is a skirt extension in the back arranged similarly to that in front. Three rounded epaulettes are placed one above the other in graduated sizes and attached to the shoulders. The sleeves consist of one-seamed puffs mounted on a two-seamed lining which extends to the wrist and is overlaid with the material. A single band collar is attached to the neck edge, and the lower part of the skirt is finished by a decorative hem.

The pattern may be developed in cashmere, China silk, foulard, fancy flannel, light-weight serge, henrietta, cheviot, etc., and may be trimmed with lace, embroidery insertion, gimp, ribbon or velvet according to taste.

A figure view on page 46 shows a different development.

The pattern is cut in six sizes for children from two to seven years of age, and costs 15 cents. The five-year size requires four and seven-eighths yards of material twenty-two inches wide, four yards twenty-seven inches, three and five-eighths yards thirty-two inches, or two and five-eighths yards forty-four inches. As represented, three and one-quarter yards of thirty-two-inch material were used, with three-eighths of a yard of velvet, twelve and seven-eighths yards of braid, and two and one-quarter yards of ribbon.



No. 3818. CHILD'S CLOAK. Price 15 cents. No. 3817, CHILD'S BONNET. Price 10 cents. (For description see page 47.)

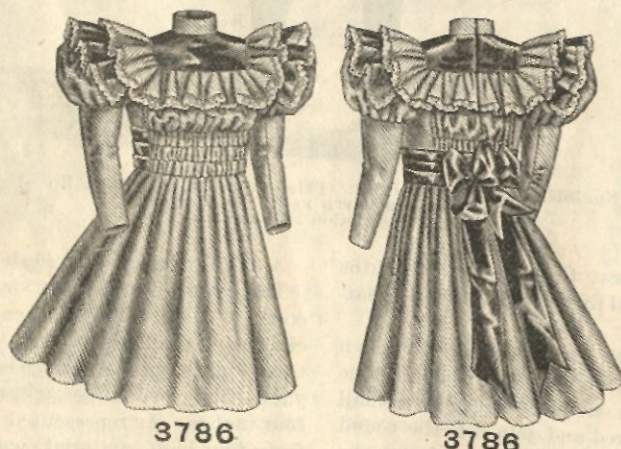
BOYS' COVERT COAT.

(For illustration see page 50.)

No. 3813.—The natty little coat presented in the accompanying illustration is a design that will prove very serviceable for boys. The pattern in the present instance is developed in gray boxcloth, finished with machine-stitching.

The coat is shaped by under-arm and shoulder seams. The under-arm seams are left open for a short distance at the lower edge. The upper portions of the jacket-fronts form the pointed lapels that meet the rolling collar in notches. The sleeves are two seamed, and finished at the wrist by a facing. They are smoothly inserted into the arm-hole. Four pocket-flaps ornament the fronts of the coat and beneath these pockets are inserted.

For school wear a stylish and serviceable coat may be made by this pattern of gray chin-chilla, the seams being strapped with black braid, and the same being used to bind the free edges of the coat, collar, sleeves and pocket-flaps. Large black horn or gutta percha buttons should be used for fastening. The button-holes should be



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CHILD'S DRESS (HIGH OR LOW NECK, LONG OR SHORT SLEEVE).
Price 15 cents. (For description see page 47.)

bound with the braid. A coat for more dressy wear could be made of tan French broadcloth, with a collar of beaver and the seams and free edges finished with tan silk braid. Smoke-pearl buttons should be used for fastening. For very little boys—those whose ages range from four to six years—velvet coats of this design are very nobby and picturesque. Dark green, blue or brown velvet are the preferred colors, and silk braid of the same or a darker shade can be used for finishing, with silk cord, loops and ornaments for fastening.

Boxcloth, billiard-cloth, kersey, melton, cheviot, chinchilla, diagonal, covert-cloth, or any other desirable material may be used to develop this pattern, and no trimming is necessary save a neat finish of machine-stitching.

A figure view on page 47 shows a different development.

The pattern is cut in thirteen sizes, from four to sixteen years, and costs 20 cents. The nine year size requires three and one-eighth yards of material twenty-seven inches, or one and one-half yards fifty-four inches.

INFANTS' SQUARE-YOKE DRESS.

(For illustration see page 53.)

No. 3804.—The pretty little dress shown in the accompanying illustration is charmingly developed in sheer white nainsook, trimmed with fine valenciennes lace and insertion. The small view depicts the dress without trimming of any description. The dress has a square yoke fitted by shoulder seams. The skirt portions are shaped by under-arm seams and attached to the lower edge of the yoke by gathers. The neck is finished by a narrow band, and the bottom of the skirt is hemmed. The sleeves are very comfortable, being of the bishop model, gathered into the arm-hole and again at the wrist, where they are finished by a narrow band. Ruffled epaulets ornament the shoulders. The closing of the garment is effected down the centre of the back by means of small pearl or linen buttons and button-holes, or studs and chains. The neck and wrists of the dress may have tiny frills of muslin or lace sewed in them.

A simple development of this pattern for morning wear would be to leave off the revers, wrist and neck ruffles, finishing the wrist and neck edges with narrow bands of the material, with a little feather-stitching on each, done with linen floss. The prettiest materials for these plain morning slips are either cross-bar muslin or all-white, finely striped dimity.

For a christening or high toilette dress this pattern could be developed in very sheer nainsook, the tiny yoke being made of alternate rows of puffing and valenciennes insertion. Three rows of the puffing and of the insertion should be carried around the lower part of the skirt, the last row of puffing coming at the bottom and finished at the lower edge

with a full ruffle of wide valenciennes lace. The epaulet ruffles should be made of the nainsook with a row of the insertion at the lower edge, and a border of narrow valenciennes lace. Ruffles of the lace should finish the neck and wrists. Tiny gold studs and chains, or lace covered buttons should be used for fastening, and very full rosettes made of many loops of narrow white satin baby ribbon should be placed across the lower edge of the yoke in the front and back, and one on each wrist. These rosettes can also be dotted at intervals along the upper row of puffing that trims the lower edge of the skirt. Made in this fashion the little dress will not only prove extremely dainty and pretty, but serviceable as well, as it is made of materials which can be readily laundered.

Nainsook, India muslin, dimity, organdie, mull, China silk, or any other suitable material may be used to develop this pattern, and lace, insertion, embroidery, or beading may be used to trim.

The pattern is cut in one size, and costs 15 cents. It requires three and one-eighth yards of material twenty-seven inches wide, or two and one-quarter yards thirty-six inches. As represented one yard of lace insertion, and three yards of lace edging were used to trim.

CHILD'S BONNET.

(For illustration see page 50.)

No. 3817.—There is nothing so perfectly comfortable for a child to wear during cold or windy weather as a cap. It proves a thorough protection to the head and ears, and if made of suitable material and trimmed becomingly, it will be found quite as pretty a headgear as the most attractive hat.

The pattern is developed in pearl-gray bengaline trimmed with narrow beaver fur and corded ribbon. The front and back of the bonnet are in one piece joined by a small seam in the back. The inner edge of this portion is gathered and attached to the round crown piece as shown in the illustration.

The cape is in one piece and attached to the back of the cap, while the front is ornamented by a wide frill. Broad strings of ribbon or silk are attached to either side of the cap and tie under the chin in a bow. The cap should be lined with Florence or Liberty silk.

A very dressy little bonnet can be made by this pattern of pale blue corded silk covered with pale blue mousseline de soie. The front ruffle should be lined with a very full frill of valenciennes or point de gaze lace, and the joining of the ruffle to the cap portion should be hidden by rosettes

made of very narrow blue satin ribbon. The top of the cap and the back, at the neck, should be trimmed by bows of wide blue satin ribbon mingled with mousseline de soie, and blue satin ties fasten the bonnet under the chin. If desired



3818



3818

Copyright 1897 by Standard Fashion Co. of New York.
CHILD'S COAT. Price 15 cents. (For description see page 48.)



3799



3799

CHILD'S DRESS. Price 15 cents. (For description see page 48.)

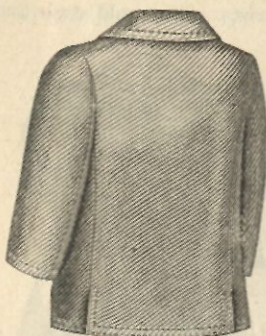
the neck ruffle can be omitted altogether when the bonnet is intended to be worn only on sunshiny days.

Less dressy but more serviceable for general wear would be a little bonnet of this design made of dark green, blue, gar-



3813

BOYS' COVERT COAT. Price 20 cents. (For description see page 48.)



3813

net or brown velvet or velveteen. The neck and face ruffles should be lined with satin of the same color as that of the velvet, and the free edges can either be bound with silk braid or trimmed with narrow bands of squirrel, beaver or coney fur. Satin ribbons matching the lining and the velvet should be used for bows, as shown in the illustration, and also for ties to fasten the bonnet under the chin.

Cashmere, silk, bengaline, velvet, plain cloth, or any pretty and appropriate material may be used to develop this pattern, and lace, embroidery, ribbon or fur may be used to trim.

A figure view on page 48 shows a different development.

The pattern is cut in five sizes, from one to five years, and costs 10 cents. The five year size requires three-quarters of a yard of material twenty-two inches wide; five-eighths of a yard thirty-two inches, or three-eighths of a yard forty-four to fifty-four inches. As represented two yards fur edging, three fur tails, and three yards silk were used to trim.

BOYS' SACK COAT.

(For illustration see this page.)

No. 3814.—The model presented in the accompanying illustration is made of plaid kersey finished with machine-stitching and horn buttons.

The coat is fitted by under-arm and shoulder seams; also small darts. The upper portions of the jacket fronts form the small, pointed lapels that meet the rolling collar in notches. The sleeves are the regulation two-seamed coat sleeve finished at the wrists by a facing and smoothly inserted into the arm-hole. The lower edges of the fronts are rounded in shape and four small pockets ornament them in the manner shown by the illustration. The closing of the garment is effected down the centre of the front by means of buttons and button-holes.

This will be found a most serviceable garment for school wear now that the weather is becoming too chilly for wash blouses and shirt waists. Older boys can wear a vest with the coat, and the little fellows can wear it over their ordinary waist of percale or linen. As a usual rule the coat and trousers are made of corresponding material, but this is not

absolutely necessary. A coat that will be sure to wear and that can be worn with any color of trousers can be developed by this pattern of heavy, rough blue storm serge, simply finished with machine-stitching. Black horn buttons are used for fastening.

For house coats this pattern can be developed in alpaca, brilliantine, gloria, seersucker or flannelette.

Cheviot, melton, kersey, serge, boxcloth, etc., may be used to develop this pattern, and braid or plain machine-stitching is the only trimming necessary.

The pattern is cut in eleven sizes, from six to sixteen years, and costs 15 cents. The nine-year size requires two and three-eighths yards of material twenty-seven inches, or one and one-quarter yards fifty-four inches.



3817

CHILD'S BONNET. 10 cents. (For description see page 49.)

CHILDREN'S FASHION NOTES.

THE side-closing basque and blouse are as fashionable for misses and girls of ten or twelve as they are for adults. The latter will undoubtedly be adopted for small boys' garments later in the winter.

Plain, smooth-surfaced cloth, such as broadcloth, melton, kersey, will be largely used for children's dressy coats and jackets, although bouclé has no means lost its hold on popularity. The latter fabric, however, be generally employed for long cloaks or ulsters.

The norfolk jacket is a serviceable and popular garment for school wear, not only for boys but girls as well. For the former it is generally made of cheviot or novelty suiting, and for the latter of flannel, brilliantine, or ladies'-cloth.

Nearly all the street garments for girls and misses, as well as those intended for house wear

are made to close at the left side. Collars of jackets and cloaks are slashed or shaped in some fanciful manner. Epaulets are used upon most of the wraps, and cuffs applied to a much greater extent than they did last fall.

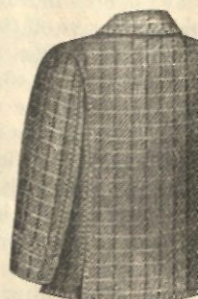
Braid, gimp and narrow velvet ribbon are used for decoration on coats, jackets and dresses. The trimming is either applied in fanciful designs or employed simply as a binding for the free edges of the garment. Large buttons of either horn, smooth pearl or onyx are used for fastening.

Krimmer, Persian lamb and beaver will be the three popular furs for young people's wear this winter.



3814

BOYS' SACK COAT. Price 15 cents. (For description see this page.)

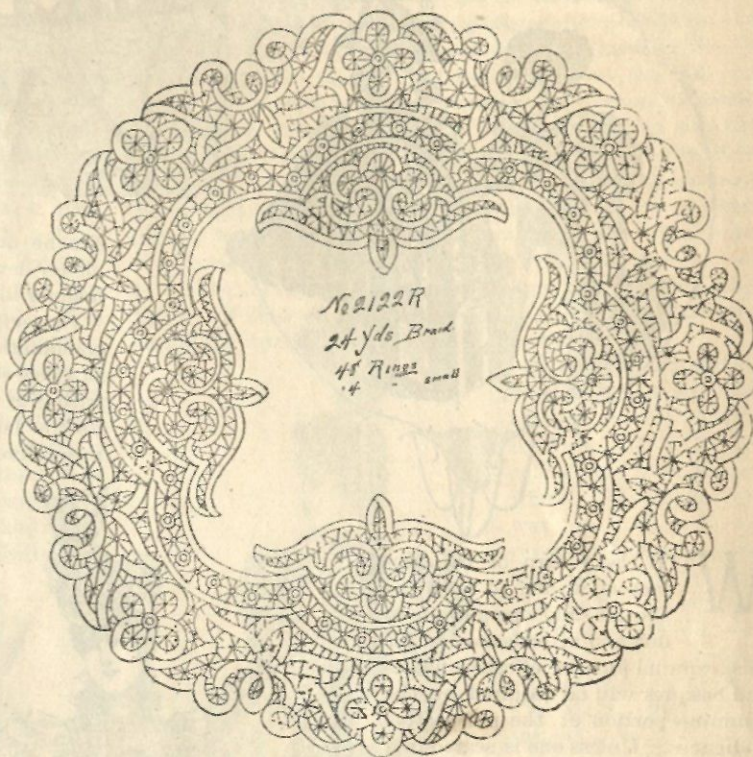


3814

Battenburg Lace Making.

"I CAN paint, embroider, sing, play my own accompaniments and sketch tolerably well—but I cannot make Battenburg or Honiton lace work. When I see half the ladies in the hotel busy with Battenburg lace decorations I feel that there is another accomplishment that I must acquire, or I shall be decidedly behind the times," writes a lady from a prominent watering-place to this department of the STANDARD DESIGNER. The dainty, effective fancy-work is so popular that it is not surprising that our correspondent regrets her want of knowledge of Battenburg lace making, for it is, indeed, one of the popular fads of the day. Fortunately, to learn to make this lace is not a difficult task. The patterns come clearly stamped on muslin and the pretty lace braids and necessary thread accompany each pattern. The lines of the design are easily followed with the braids and with a few lessons from a competent teacher one can learn the plain and fancy stitches that gives to the work the soft, rich lace effect so greatly admired by all.

The parlor, dining-room, chamber and vestibule can all be made attractive with Battenburg decorations combined with fine linens. Great care should be taken to select the proper linen. Ordinary linen is too stiff, but art linen can be secured without difficulty at any of the leading dry goods stores. This has no dressing and is especially prepared for fancy-work.



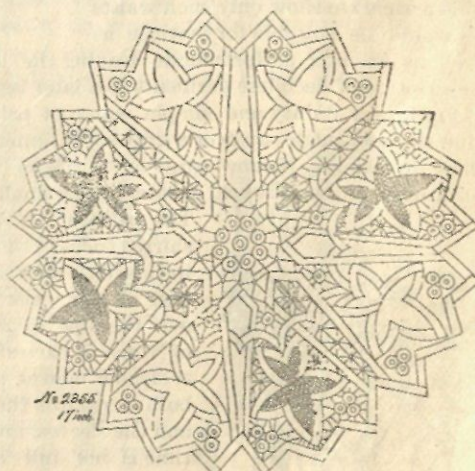
24-INCH CENTRE-PIECE.

Our design of a bureau scarf with a linen centre is very effective. As it has an extension at the centre, it is much more graceful than one with a straight interior edge. The pattern has the advantage of making a fine effect without great labor.

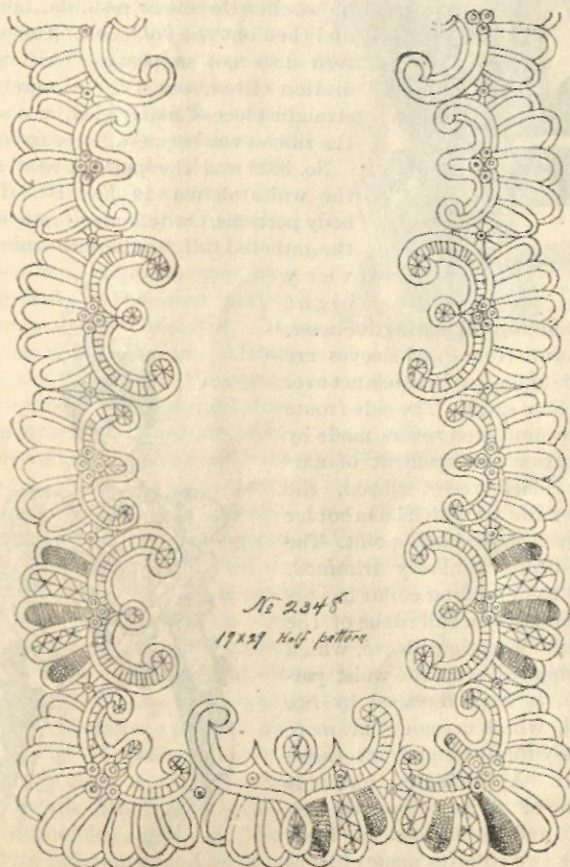
We have constant calls for designs for a 24-inch centre-piece, a call which we honor in this article. The linen centre is small and the design is particularly lace-like; it has also the merit too of not being easily "carried in the eyes," which is always desirable.

The tidy or stand cover pattern is bold in effect and can be quickly made.

Lace braids are imported and orders from this country alone are pushing the mills to their utmost capacity. America has been obliged to wait for her braids, much to the discomfiture of merchants and their fair customers. The



TIDY OR STAND COVER.



BUREAU SCARF WITH LINEN CENTRE.

delay, however, we are happy to say, is now well over.

For the information and patterns contained in this article we are indebted to Christie & Co., practical lace workers, Nos. 40 and 42 West 22nd St., New York.



WITH the return of the summer sojourners to town the theatre and opera begin to demand attendance and for this especial purpose effective waists and basques will be required by the feminine portion of the prospective audiences. Unless one is seated in a box in a prominent part of the house, the skirt of a toilette hardly shows at all, but the upper portion of the figure is most decidedly in evidence. Thus it behooves the woman of slender purse, but with a taste for enjoyment in the dramatic or musical line, to pay marked attention to her bonnet or head-dress, basque or waist, and her gloves and fan. If all these be stylish and carefully selected, as regards becoming color and design, she need not worry over her skirt. In this article we show only such waists as would be suitable for matinée as well as evening performances, leaving the illustration and description of décolleté garments to a later issue.

Fig I. is a dainty and simple waist of pale gray mousseline de soie made up over a gray satin lining of an equally delicate shade. Narrow gray velvet ribbon is used for the trimming, and this is held at intervals by small silver buckles.

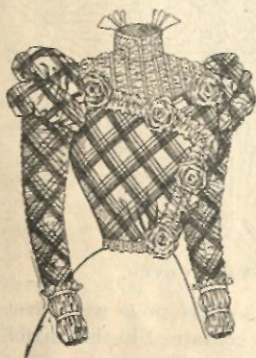


FIG. II.

The pattern, No. 3773, has three shirred tucks in the yoke which are in this case omitted, and the portion of the waist which extends over the hips is cut off. This style of waist is exceedingly becoming to slender figures, as it is effulgent both as regards the body portions and the sleeves, and at the same time is not full enough to look clumsy. It has the side-closing which is one of the most marked features of the fall and winter basque and waist. If desired the yoke portion of the waist

can be omitted altogether, so that the pattern is capable for developing as a very full dress waist as well as in the manner illustrated.

Thoroughly Parisian is the waist shown in Fig. II. By combination of color and in design it is stylish and effective to a degree. The material employed is white taffeta, plain with gray and black satin. The goods is made up on the pattern for the body portions and the sleeves. The yoke is made of rose-colored mousseline de soie, shirred closely, and the

pleating which trims the yoke side-closing is of rose colored ribbon, with great rosettes of mousseline caught along it. The ends of the satin surmount a covering with the shirred mousseline de soie. The finishing of the sleeves at the wrists is especially novel, made of the mousseline de soie narrow rose-colored satin ribbon. The pattern used for the waist is No. 3654. It has a plain yoke, but is a very easy matter for anyone who understands sewing to shirr the mousseline de soie or a similar fabric and then cut the yoke out. The pattern does not supply the wrist ornamentation either, but this is merely a straight piece of material shirred, the ribbon run between the shirring.

No. 3328 was the pattern used for the waist shown in Fig. III. The body portions, with the exception of the gathered full fronts, are made very light



FIG. I.

turquoise-blue satin duchesse. The full fronts and sleeves are made of figured Brussels net over the blue satin. The side-fronts have simulated revers made by a lattice arrangement of narrow black velvet ribbon, the inner row of which has a border of narrow Brussels point. The wrists are similarly trimmed, and the standing collar is surmounted by a full ruche of the point. The gigot sleeve, which is supplied with the waist pattern, is here replaced by No. 3554, which is somewhat more dressy for evening or afternoon wear. A simulated girdle is made of strips of broader velvet, and is finished in front with two rosettes made of loops



FIG. III.

of the narrow velvet.

Fig. IV. illustrates a very dressy evening waist, and one that would be becoming to either a slender or a plump woman. It is made in the Eton style, but with so many feminine dainty accessories that the severity of the outlines is completely lost. Like the waist shown in Fig. II., this model closes at the left side, thus giving opportunity for novelty in decoration. The material is pale green grosgrain silk with a brilliant cerise satin stripe. The material is cut on the bias, and the pattern used is No. 3642. The girdle is not supplied with the pattern, but is merely a piece of cerise velvet cut on the bias and drawn into shape around the body of the wearer, and then tacked into place, the closing being effected at the left side with hooks and eyes. The standing collar of the pattern is covered with a crush one of the cerise velvet, and rosettes of velvet ribbon to match are placed down the side-closing and at the wrists. The epaulets are very novel in shape and in the manner of their application. At the wrists the sleeves are slashed and finished with a full ruffle of *Lierre* lace. A ruffle of the same lace is attached along the forward edge of the right front, falling with jabot effect. Side-pleatings of the lace surmount the crush collar.

The new and lovely rainbow silk, in colors green, cerise, yellow and black, is used for the waist shown in Fig. V. These silks come in stripes as well as plaids, and are most beautiful in hues. The skirt, body portions—with the exception of the full front—and the epaulet ruffles are made of the silk, plain green taffeta veiled with green mousseline de soie being used for the other parts. The pattern is No. 3691. It closes at the left side. Along the side-closing and the corresponding part on the right side are attached shaped pieces of pale yellow satin overlaid with jet passementerie. The yoke is also made of the satin with the jet trimming, and the collar is made of the satin studded with jet nail-heads and surmounted by frills of the green chiffon. The shaped pieces at the sides of the full front are not supplied with the pattern, but in other respects it is exactly as shown. The sleeves are trimmed with long strips of the passementerie, and the waist-line is indicated by other shaped pieces which have continuations upon the side-front seams of the skirt. No pattern is mentioned for the skirt, because any one that is most desirable in the maker's opinion may be selected.

In Fig. VI. is shown a "magpie" gown, conforming to the newest style in cut and trimming. The material is black-and-white taffeta, the black being of satin. The back and side-fronts are made of black velvet, and the vest of plain white taffeta covered with white mousseline de soie laid in wide pleats. The pattern, No. 3758, is in jacket length, but

as here shown is cut off at the waist-line and the lower edge finished with a belt of the plaid taffeta, ending in a jet and silver buckle in front. The revers—which are a part of the pattern—are here omitted, and the forward edges of the side-front finished with steel-and-jet passementerie bands extending from the shoulder seam to just below the bust. From the arm-holes pieces of the plaid taffeta, cut on the bias, are carried to the front at bust depth and there carelessly knotted. These pieces are not given with the pattern. The standing collar is made of the taffeta cut on the bias, and the sleeve caps, No. 3433, are added to the shoulders of the garment. These are lined with the white taffeta and are stiffened slightly to make them set out in graceful folds. The skirt, which may be of any pattern that has a tolerably narrow front gore, is trimmed to simulate basque-pieces with the black velvet. Ruffles of *Lierre* lace fall over the hands and surmount the standing collar of the taffeta.

A very dainty and refined checked silk was used to make the waist shown in Fig. VII. The colors were lavender and white. The pattern used was No. 3767, with the revers and portion below the waist-line omitted. The small V at the neck in front is filled in with lavender satin overlaid with white guipure lace. The right front which fastens over the left is decorated with four bias bands of the satin overlaid with the lace, and the smaller left front is trimmed to correspond. A very full ruche of plain lavender taffeta, knife-pleated and pinked at

the free edge, trims the forward edge of the right front. The standing collar of the pattern is hidden by a crush one of the lavender taffeta, surmounted by a pleated ruche. The sleeves are trimmed in a very novel manner by a broad pleating of the taffeta, which is held through the lengthwise centre by a narrow band of the satin overlaid with the lace. This is continued to the wrist, gradually narrowing as it approaches the lower edge of the sleeve. The waist-line of the garment is indicated by a narrow belt of silver and violet enamel.

Pale blue satin duchesse was the material employed for the waist in Fig. VIII., which is made by a simple but effective pattern, the number of which is 3698. With it is used the collarette pattern No. 3069. The trimming consists of bands of black French lace insertion and ruffles of narrow lace edging of the same kind. The collarette, standing collar and belt are made of pale blue satin brocade, with silver tinsel running through it. Each band of the insertion is edged on either side by the ruffled lace edging, and down the side-closing between the bands of the insertion are groups of small silver buttons.

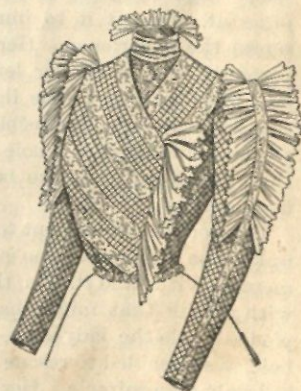


FIG. VII.



FIG. VI.



FIG. IV.

The last waist shown is probably the most picturesque of all, and can certainly be developed in any number of most attractive ways. In the present instance the jacket portions are made of rose colored satin overlaid with a large patterned design of appliqué lace. The front is made of rose-colored satin, over which falls a deep ruffle of white net with the lace appliquéd on the ends, the other portion being studded with small gilt spangles. The sleeves are made of the rose-colored satin covered with white mousseline de soie, and are finished at the wrists with ruffles of the appliqué lace. The epaulet ruffles are made of deep old-rose velvet, with the edge outlined with gilt passementerie. They are lined with the rose-colored satin and have a very full pleating of the spangled and lace-edged net beneath them. The crush collar and the belt are also made of the old-rose velvet. The edge of the jacket-fronts and the slashed openings are trimmed with bands of the old-rose velvet overlaid with the gilt passementerie. The pattern used for the waist is No. 3700.

For evening waists velvet is one of the most popular fabrics this fall and winter. It is always rich looking and is invariably becoming to young, middle-aged or elderly faces. Nor is it absolutely necessary that such an exceedingly expensive quality be employed, as many of the better makes of velveteen are almost as effective as the real article, being obtainable in most beautiful coloring, and, especially at night, possessing a deep, rich



FIG. VIII.

appearance that is most attractive. In the same way the cheapest satin can be used to carry out a design, if it be veiled with lace, mousseline de soie or gauze, wherever the plain is exposed only quality should be employed.



FIG. IX.

Diaphanous fabrics such as mousseline de soie, gauze, net, or lace, will be almost not quite, as popular as velvet, and with silk or satin lining always be used. It is not necessary that the lining should always be the same color as the veiling material. Many lovely waists are made of a combination of these materials in this respect than most artistically. For instance, a lavender chiffon waist has a lining of rose pink taffeta, and the rose pink velvet is used for the crush collar and belt. Another pale blue mousseline de soie waist has a lining of shimmering Nile green; and still another is of black lace with an ox-blood satin lining. In the linings of a contrasting color are used the color of the lining is generally reproduced in a darker shade in the trimmings in some way. For the black waist just mentioned the scarlet of the lining was repeated in a cluster of artificial Jack roses which were pinned upon the left shoulder. The crush collar and girdle were made of scarlet velvet, the color being darker than that of the lining.

Coarting Sleep with Dire Results.

SOME people resort to desperate means in their attempts to court fickle Morpheus. A society lady who could not procure natural slumber was induced by a friend to mesmerize herself, and so pass the night in hypnotic sleep. The way she was advised to proceed being simple and pleasant, she put it to immediate test, but is not likely to repeat the experience. Her *modus operandi* was to remain perfectly still, with her left hand on her forehead, and her eyes fixed intently on the lighted lamp at her bedside. Soon the limbs became insensible, while a delightful feeling of repose pervaded the whole system. Magnetic thrills went through all parts of the body, and then at last she became unconscious.

This sort of inducement to sleep is not to be recommended unless the insomniac one is of a sufficiently robust temperament to withstand it. In the present case it was attended with results that might have been serious. The lamp exploded while the lady slept, and the members of the household were enabled to rescue their mistress from the burning bed only by a miracle. Her nervous system suffered severely under the strain, the medical man being of opinion that the mesmeric influence was the chief cause, the fire and fright rendering her condition more precarious. The friend who persuaded her to battle with insomnia with weapons mesmeric

declared that he put himself to sleep several times with this means, and awoke at his usual hour refreshed and invigorated. It was not necessary, he averred, to gaze at the lamp—a match-box painted with a luminous solution, or anything bright, would answer.

Sleeplessness rendered another person so desperate that he foolishly endeavored to woo sleep by turning on the gas pervading the room with its noxiousness. This conduct was permitted on the strength of a newspaper paragraph which recorded the experience of a wakeful one who found that the gas-laden atmosphere induced sleep. Our subject, in following the example, neglected the important point of ventilation, and was found in an unconscious condition; window door tightly closed, and gas escaping from the bracket.

An operation of a painful character had to be performed on a young woman who used unwise methods of inducing sleep. Her plan was to work the eyeballs round and round until wearied feeling persuaded sleep. Having tried the experiment several times with success, she became fearless of its injurious effect, but the practice eventually injured the delicate mechanism of the eye, and she awoke one morning with a decided squint, necessitating the wearing of bandages for a long time. In fact her friends declare that her eyes never regained their normal expression.

Hints on Etiquette.

CALLING.



THE correct hours for formal calls is between three and half past five o'clock in the afternoon; the correct length of time for each call is from fifteen to twenty minutes. Of course the latter rule applies only to visits exchanged between the most distant acquaintances, but the former holds good under any and all circumstances.

Unless one is especially invited, a call should never be made during the morning hours. That portion of the day is supposed to be devoted by the mistress and the daughters of the house to personal or household duties, and it would be both gauche and impertinent for one to intrude upon them.

When one moves to a new town or city she is called upon by her neighbors, the members of the church she elects to attend, and the pastor of that church. As a rule these calls are made in about two or three weeks after the newcomers have arrived. Such calls should be in each and every case returned within one or two weeks, two weeks being the extreme limit. If one is not desirous of keeping up the acquaintance of some of the callers, she can neglect to return their second call, but she will show very poor breeding if she neglects the first.

These calls are supposed to be made upon the entire family, and probably as many cards will be left as there are members in the family, or else the right-hand side of the card, *not* one of the corners, will be turned up, signifying that the call is intended for all. If the caller is a married woman, if her husband cannot call with her, she will leave one of his cards with her own, and when the call is returned the newcomer will leave one of her husband's cards in her turn.

If, for any reason, the mistress of the house is unable to return the calls, the duty devolves upon the eldest daughter or other feminine relative. If there is no family, merely man and wife, and the latter cannot call, she must send her visiting cards by mail.

Evening calls can be paid between half past eight and nine o'clock. In the city the hour is extended to half past nine. The hour for leaving differs according to the rules of the household. Some persons consider ten o'clock as the proper time for guests to leave; others think eleven o'clock soon enough. One thing is certain: no one should remain after eleven unless expressly invited to do so.

A gentleman calling in the evening upon the young ladies of the house should always remember to send up a card for the mother if she is living. If he does not send up a card for each member of the family who is in society he should bend his card as mentioned before, showing he intends his call for all the household. If there is a visitor in the family of whose presence he is aware he should send up another card for this person. This rule is also applicable to lady callers at all times.

After attending a reception, party or other entertainment at a house the recipient of the invitation should call within a week, and the call, if possible, should be made in the afternoon. This is a rule that it is the height and breadth of poor taste to ignore. If a host and hostess go to the trouble of getting up an affair to give pleasure to their friends, it is surely very little trouble to pay them the courtesy to call and thank them after the event. Even if one declines the invitation he or she must still make the party call within the stated time.

When calling formally in the afternoon, a lady retains her bonnet, gloves and wraps, and a gentleman his overcoat and left hand glove, always, however, drawing off the glove from the right hand before offering it to the hostess. The gentleman at an afternoon call takes his hat into the drawing-room with him. When calling in the evening a lady lays aside her wrap or jacket, but retains her bonnet and gloves. The gentleman lays aside his overcoat and gloves, and leaves them in the hall with his hat.

A gentleman should not call for the first time upon a lady unless invited to do so. He may, however, ask permission, which she may grant if she feels so inclined. A gentleman should never seek this permission from a young girl, but from her mother or other guardian. Many parents do not permit their daughters to receive male callers until after they have been introduced into society.

After escorting a lady to a place of amusement or an entertainment, a gentleman should call upon her within a day or two, presumably to ascertain that she is well, and to thank her for the pleasure of her company. If she is not at home he can leave his card.

A social letter of introduction should be left in person, the holder sending in with it his or her visiting card. Such a letter should be presented as soon as can be conveniently done.

P. P. C. calls are those which are made just before one takes his or her departure on a lengthy trip or visit. If not convenient to pay them in person the above initials, which stand for "*Pour prendre conge*" or "To take leave," can be written on the visiting card and the latter sent by a messenger or post. While not absolutely necessary the "P. P. C." call is always a pleasant and graceful act of attention which is sure to bear good fruit when the next social season opens.

Calling upon a business man or woman at an office or during business hours is an offense that is well nigh unpardonable. Social and business life are as far apart as polite custom can put them, and any attempt to mingle the two is almost certain to result disastrously to one or the other, if not to both. Many an individual whose every minute of time is precious has sat, inwardly writhing, while some well meaning but ill-bred caller, who has thrust his or her presence into the other's sanctum, retails a choice bit of gossip or plans for a future entertainment. On the other hand, who has not heard the egotistical man or woman at a dinner or card party boring the other guests with detailed accounts of business happenings? "Sink the shop" is a time-worn phrase that very often rises to the lips of a listener at such an occurrence as the above, but it should also be laid to heart that the "shop" is no place for the introduction of play-time topics.

A gentleman should never take another man to call upon a lady acquaintance unless he has first asked and obtained her permission; but a lady can take another lady with her when calling without giving any previous notice.

When a lady has a fixed reception day for every week during the social season, it is not good form to call on any other day than the one set. Again, when a lady sets a certain day or evening for a gentleman to call he must make every effort to go at that time and no other.

If one is very desirous of seeing the party called upon, and if the latter happens to be out when the first visit is made, the former need not leave a card, which is equivalent to cancelling the call, under which circumstances it can be repeated after a few days have elapsed.

The Arts of Beauty.

BY SHIRLEY DARE (AUTHOR OF THE "UGLY GIRL PAPERS").

CHAPTER I.—GIFTS OF CHARMING.



RARER than red amber or topaz is a woman beautiful in the complete sense; but to be charming is within the compass of most woman. For them the art of arts, *pour être belle*, signifies not so much mere beauty, as it does the collective charms of spirit and wit, pleasing manners, airy gaiety, spice and device, the colors of health in cheek and lip, its gloss in the hair, its lightness of step and buoyant carriage—above all, a kindliness, a generosity of spirit that is the very finish, the ribbon and star of human nature. Who has not in memory such women, having no uncommon share of freshness and comeliness, but lively and full of captivating humor, able to give and take; loyal, devoted friends, who never lose their power of charming, even to gray hairs and worn-out faces? How much beauty had Jane Carlyle left when Sterling and Hare went to Chelsea to spend evenings under the spell of her droll, caustic converse, rather preferring to find Carlyle out of the way for the sake of a chat with his nimble-witted Jean? Helen Hunt Jackson held her gift of charming to the last, though the fairness wore off her face and hair years before she said good-bye.

Beauty alone has not power to hold the veriest sensualist. Louis XV. had taste and means to indulge in as brilliant a gallery of beauties as any king since Solomon; so did Charles II.; but no houri or court belle was able to hold the fancy of either of the three monarchs. Coming down to common life, the most beautiful women are bitterly jealous of their husbands, and not without cause. And have we not the admission of two gentlemen credited with a pretty taste—Lord Byron and N. P. Willis—that they would each weary of Venus herself if she sat opposite at table six months? It is plain that beauty will not do to trust to, since the fine gentlemen tell us so quite as plainly as Miss Hannah More or any of the moralists. The gift of charming is something more composite.

Beauty as the sign of health, harmonious development and fine feeling, may well draw our eyes after it, and in this view is not beneath any woman's regard. If she makes it the end and ambition of life to be beautiful for the sake of sovereignty over others, she will reap ashes. But the time has come for a finer civilization, which will realize higher health, longer life and richer delight than the world has yet known. The first step towards this will be an awakening to the value of health and life. The first duty of religion is to secure perfect health—so much the usefulness and purity of the spirit depend upon it. It has been written for centuries that "Obedience is better than sacrifice;" yet we fail to obey the laws of self-preservation, which insure life to those who prize it and beauty to women who value it more than life. The ancients found the arts of beauty so wonderful that they counted them of heavenly origin, and the Book of Enoch, in the Apocrypha, records that before the deluge the angel Azazel taught women the art of painting themselves. Smile at the web of fiction woven in hazy minds—who found scarcely less than celestial the faces touched with saffron and ceruse, stipium and henna, seen through the parting of the tent door—there is a pretty reminder in the fable, and all the rites of religion link personal and spiritual purity in baths

and baptisms, and putting on of clean linen, which essentials of health. We have already seen the average human years raised from seventeen to forty-five, and the world will yet see that age doubled and the comeliness of youth preserved with it.

To be beautiful is one thing; to be charming is quite another. If beauty is not quite as common as strawberries, charm is rarer still. The magic girdle of Venus was the charm, wanting which, she was merely a pretty girl with it she was supreme. Juno without it was faultless and undesired. The myth was a lesson to women. You must repeat it every day—the self-centred woman, so eager to please for her own ends, coming short of her intentions; while another woman less careful in complexion and air, by virtue of good humored, inborn instinct, society playing harmoniously, and leaves a pleasant impression on every creature with whom she has speech. Dissimulate charm as you please, make many words about it; you never come nearer the secret than it is nature's fine art, only, not like magic, transferable. This much we do know, that charm is not of the senses wholly or chiefly, but a matter of manner and expression, the gleam in the dew, the luminous air, the gauze of the mist upon blossoming valleys. The blessed truth is that as beauty may exist without charm, charm may exist without beauty. It comes of a softness, warmth and generosity of temper, added to a little humility, which, thinking no great things of itself, offers its best with no other purpose than to make the household pleasantly and leave its company pleased and comforted. A worthy ambition in this commonplace world. There is nothing more modest and unselfish than the attempts of delicate women to be agreeable. They feel it unworthy of themselves to be dull, stilted or indifferent, and unpardonable rudeness to permit such conduct toward another. A woman being left in their company half an hour with the shadow of excuse for courtesy, is sure of being as delicately entertained as if he were the most distinguished personage he wished to know. And distinguished persons are no losers, for this practiced courtesy is turned upon them, if my lady is bright and gracious with the newsboy or the washwoman an hour before. Such a woman can hardly buy a yard of linen or a paper novel without adding interest to the transaction by her unconscious courtesy, the tone of her kindly voice, the turn of her vivacious expression.

It is hardly possible for such a one to be supercilious, dramatic or dull, any more than to act for effect, or to talk a gallery. She simply goes on the principle of making things pleasant, not because you have a choice collection of engagements, and she hopes to charm you into showing them, or because she wants you to do something for her brother, or because the family desires to see provided for, or because you can show her cards for the "ladies' view," or she wants your Washington pitcher for the loan exhibition, or the Secretary of the Exterior is your second cousin, or because you have written something and it is creditable to know you. Nor is it quite because you are human, for she is even kinder to dogs; purely and only that, being in the same world—not so painful a one as it might be—she likes things bright, sunny and thankful. A modest fortune of good feeling and grace makes it impossible for her to be less than courteous, blithe and kind.

that is to say, charming. As for you, it is best to measure your courtesy very strictly when you are sure you haven't enough to go around.

Most that we find charming is but the same delicacy and consideration shown in little things. Not to offend in look or manner is a great deal to say of man or woman, and we ought to be equal to this out of regard for others, if not for ourselves. Downright deformity and ugliness of feature do not offend so much as tricks of look and movement. One had rather see a woman with a mustache, or a man with a broken nose, before one all day than a person who wriggles or fiddles with what is next him, or has a trick of blinking or wrinkling up his forehead. The perversity of mortals who should by precept and example be well-bred in these respects is past belief. It would be easier to teach one young man of my acquaintance Greek than to persuade him to observe that first rule of good breeding—to keep his hands still when not in actual use. He wriggles his fingers, jingles his money and his keys, furls and unfurls the leaves of a book like a fan. If he can get hold of a dog's ears, he sits and "wriggles" them by the quarter of an hour in a way that makes beholders unspeakably nervous, if not the dog. King James of blessed memory was the greatest wriggler, and has come down to us in history as one who was forever fiddling and playing with the points of his doublet, tassels or ribbons, or working his royal thumbs out of pure empty-patedness and sovereign incapacity. You will see women who are as unfortunate; born fidgets, who must always rock or blink, or open and shut their fingers apprehensively—a trick you may notice in the next woman with gloves too long for her. Other pensive ladies sit and munch emptiness by the half-hour in the vacancy of afternoon; others will work with their tongues at a tooth, or play their jaws in that mysterious fashion which brings a crack at each movement in a way that is simply hideous to those forced to endure it. These are old-fashioned tricks; found in passive people otherwise well bred, tricks born of vacant minds and obtuse senses. Every society endures for its sins one or more persons given to those minor forms of torture, whom it feels obliged to tolerate for the sake of their family or friends, who, by the law of contraries, are often the most delightful and well-mannered people possible. A class-mate at high-school, afterwards notable as a poet and society man, of the brightest, politest family in town, was, to put it mildly, a complete nuisance from a habit of the most aggravated snuffling. When he was not rhapsodizing in brilliant fashion over his favorite novelists and poets, he punctuated the class-hour with chronic snuffs, from diminuendo to crescendo, bringing at last from the French teacher the desperate reprimand, "Master Goodtoy, will you use your handkerchief?" He was killed in the army, but his double haunts public libraries and renders the reading-rooms untenable for anybody but himself. Unable to work in Boston library one day for his performance, I counted and found he averaged seventeen sniffs to the minute. How such pests of society are ever suffered to exist and carry on their intolerable actions without protest severe enough to break up the evil, is a mystery. It would be far better to tell such an one sharply what an unutterable nuisance he was making of himself—at the expense of a very bad half-hour indeed to the culprit—than to let him go on, shunned and despised for his tricks by a tormented, long-suffering public. The rebuke, to be effectual, comes best from a stranger. Doubtless the family have tried, with shame and mortification, to cure him of the fault; but with the obtuseness which accompanies such defects he always sets their criticism down as "notional," or springing from personal dislike. Nothing short of the plainest of plain speaking by an outraged stranger will have the desired effect.

Some who will read this can recall Manitou Springs and its local poet, who favored the hotels with readings from his

epics, written in old ledgers. Most of the guests, however, were not favored with his gifts of snuffling at church, for the reason that they did not go there; but happening one night to drop into prayer-meeting with a friend, we found what a poet's abilities in this line were. Not to seem rude to the prayer-meeting folk, we stayed it out, but my friend being nearly hysterical with the infliction, and not much better myself, one of us passed a clean handkerchief to him over the back of a seat in pure desperation. I believe he took it for a *gage d'amour*, for the poor fellow haunted the hotel afterward, and we were not sure of the last of that exploit till we were in the train for Santa Fé. Moral: when you want to cure anybody's bad manners, let it be anything but a poet or a fool. For such the reproofs of the righteous, which are as an excellent oil that shall not break one's head, are ineffectual.

The rationale of such insufferable tricks is almost enough to cure them, if once set before the offender. All these vacant, habitual, vulgar movements are due to defective innervation of the brain. In common phrase, there is "something wanting" in the person who commits them, a defect in the control which should come from the brain, and the sensibility which belongs to it, akin to epileptic forms of disease. There is no link wanting between the little failure of nerve which gives rise to these tricks, and the not much greater lack which causes epileptic failure and chorea. It is controllable, improvable by attention. Often, as the nerves grow sound with years, young people, as we say truly, grow out of these habits. When they persist, both mental and physical treatment are called for, to develop nervous sensibility and control. The habit must be followed up, and ridicule or, what is better, some slight, sharp punishment, should follow every repetition, till it is a thing outrooted and forgotten. Better a smart slap on the cheek, even if big boys and girls, than the lodgment of any habit which will make them annoying to others and despise themselves. I should hardly venture to speak of these most offensive habits were it understood that they are not wholly in the power of the individual himself to control without assistance. The very unconsciousness of them springs from a nervous insensibility as hard to struggle against as the natural desire for sleep or color-blindness or defective hearing. Society is bound to help these unfortunate to cure their disorders for its own sake, and it is moral imbecility still more culpable which refuses to deal frankly with the trouble. The offender finds himself disliked and shunned, and feels painfully under the ban, without the slightest idea of the real cause. If two or three good folks were brave and kind enough to speak plainly to him on the subject, they might save life-long suffering on more sides than one. None are so cruel as those refined persons who shrink from a plain, true word, because they "can't bear to hurt anyone's feelings." They will ostracise him, spoil his life for a foible, but they are neither kind or wise enough to speak a few painful, necessary words.

Equally unpleasant are toilet performances in public, such as biting the lips or moistening them with the tongue. Teeth and lips are in the list of beauties, but I never heard the tongue mentioned there, and the place for it is strictly inside, with the other viscera. Biting and licking the lips spoils them, leaving them liable to crack or canker, besides being a most under-bred habit. Big, thick lips may be trained into good expression with care, studying and drawing them in before a glass, or wearing a linen bandage across them by the hour. Pressure will reduce thickness of any joint or member, and one may correct awkward projections of upper or under lip by studying alone with a mirror, and pressing the lips adroitly with a kerchief now and then to align them, in society, till a good habit is formed. It should encourage anyone to cure these defects to look at a series of photographs on

the same persons, who, country students at nineteen, with raw, ugly mouths, by thirty, in contact with good society, have unconsciously caught the controlled, serious, well-balanced air of cultivation. The eye alone should do the smiling; the mouth should be expressive of firmness and will, let it be sweet as it may.

A serious trick which mars many faces is screwing up the eyes to laugh. So many women laugh at nothing, out of good fellowship, when they meet, as if civility were a series of tee-heeing, that their eyes grow smaller for it, and gather fine wrinkles that are wholly unnecessary. In the laughter-loving Phœnician faces of the Metropolitan Museum collection, you will see a people who knew how to laugh, but were too shrewd to do so for nothing. Their eyes are full and large with laughter—not wrinkled till almost shut with idiotic tittering. The comprehension of a really good joke or comic behavior expands the eye and floats it large with laughter, which is the gift of gods and belongs to the higher intelligence among men.

Mothers are very much to blame for the defects in these minor manners. The bad training, or, rather, no training, of the American family shows itself in these points to lasting discredit. Young people are not taught to obey on principle, and as they cannot realize their own defects, their elective wisdom ignores them, unless their mates ridicule them into decent conformity. It is a thankless task to train a self-willed child into thoroughly good manners; hard to correct a single trick. But it must be done for the comfort of society and his own credit. Day after day, month after month, the lesson must go on, though you are heartsick with disobedience and

failure. As one, mother of our day, not of the modern, however, said to her child, "I propose to make you what I should be, or one of us will die trying for it."

Manners make graces of defects, as a limp may be so soft to seem coquettish, as girls made a fashion of the Alexandrian limp years ago. Even a hunchback in Watteau sacques a good carriage of head, will seem piquant, provided no full consciousness stamps the features. It is better to ignore defects, and make the best of any good quality which exists besides them. One may turn a scrawny figure into a nervous frame for the most graceful draperies *à la* Sara Bernhardt with a stout figure learn a swimming smoothness of movement. When stout, neither leave the flesh free to "wobble" most ungraceful defect—nor lace till you are short of breath for then you must trundle as you walk. Strength and practice will make a many-pound figure move as lightly as a rubber ball and glide off like a bicycle.

No better model of manner is before the public than M. Jeska, and if the minor actresses who industriously imitate her pretty foreign accent on the stage had studied her grace of movement to as good purpose, the effect on society would be better—for girls unconsciously copy what they see and imitate, and an actress who is also a lady to the tips of her fingers is a very good teacher of manner. The queens of France used to consult with the actresses of Paris upon toilet and carriage, justly considering that women whose business was to please would have something to teach the rest of their sex. If ladies wish to draw men from the company of the greasy rooms, they must take care to provide manners at least as pleasant as those shown where the profession is to please.

(To be continued.)



3 If. 3

IF ALL who hate would love us
And all our loves were true,
The stars that swing above us
Would brighten in the blue;
If cruel words were kisses,
And every scowl a smile,
A better world than this is
Would hardly be worth while;
If purses would untighten
To meet a brother's need,
The load we bear would lighten
Above the grave of greed.

If those who whine would whistle,
And those who languish laugh,
The rose would rout the thistle,
The grain outrun the chaff;
If hearts were only jolly,
If grieving were forgot,
And tears and melancholy
Were things that now are not—
When Love would kneel to Duty,
And all the world would seem
A bridal bower of beauty,
A dream within a dream.

If men would cease to worry,
And women cease to sigh,
And all be glad to bury
Whatever has to die—
If neighbor spake to neighbor,
As love demands of all,
The rust would eat the sabre
The spear stay on the wall;
Then every day would glisten,
And every eye would shine,
And God would pause to listen,
And life would be divine.

—James Newton Matthews.

Women of Note.

XXI.—MRS. MARY A. LIVERMORE.

THE part played by the women of the United States in the great anti-slavery movement that eventually culminated in the Civil War, is a phase of that thrilling drama that the young America of to-day recalls but rarely. Nevertheless, there are still living some of the brave women who then helped to make history for their nation, and of these one of the foremost is the subject of our present brief sketch.

Mary Ashton Rice was born seventy-six years ago, sharing with many another among the advanced thinkers of the century the distinction of a New England birth and training. A Bostonian of the Bostonians—a term which was then, as now, accepted as a synonym for the *crème de la crème* of intellect and culture—she would scarcely, even in this progressive era of the higher education of women, have been regarded as in any degree an ordinary young person, for she was not yet out of her teens when she was appointed to the post of teacher of Greek and Latin in the female seminary at Charlestown, Mass. This onerous position she shortly relinquished for a similar one in Virginia, whither she went in opposition to her father's expressed desire. Like other and less gifted young folk, however, she longed to see something of the world, and with the ardor and impetuosity of youth to urge her on, thought nothing of the long, tedious journey into the South, which in those primitive times was very far South indeed.

It was during this sojourn among unfamiliar surroundings that Miss Rice received her first impressions of the iniquities of the slave system, a system which, with her customary thoroughness, she at once proceeded to study. The result of her investigations manifested itself later, when the abolitionist movement, which had long ago begun to make its presence felt, had developed into a mighty power. In the meantime this keen-eyed, quick-witted, earnest-hearted young woman had returned to the North, had established a school of her own and had relinquished it in order to marry the Rev. D. P. Livermore, a clergyman whose humanitarian aims were entirely concurrent with her own.

In 1857, twelve years after their marriage, Mr. and Mrs. Livermore removed to Chicago, where the former assumed control of a prominent publication. To every department of this paper Mrs. Livermore contributed, besides writing for several other periodicals and taking care of her house and family—no inconsiderable amount of work for one pair of hands, however tireless and gifted, to perform. But even this was not the limit of her labors; for, as she had lent sympathy and aid to the cause of the oppressed negroes, so when the war cloud finally burst over her distressed country, did she lend sympathy and aid to the cause of the needy troops at the front. With the organization of the United States Sanitary Commission, of which she was officially appointed an associate member, began the greatest work of Mrs. Livermore's

busy life; for she traveled north, south, east and west, lecturing, organizing fairs for the benefit of the cause, and pleading ceaselessly with the public in behalf of the soldiers. The amount of money raised in this way was enormous, while not a little was poured into the treasury as a result of Mrs. Livermore's insistent appeals through the press.

At the conclusion of the war Mrs. Livermore directed her attention, among other matters, to the cause of woman suffrage, and it is with this work that she is, perhaps, most closely identified in the public memory. Having some few thousand dollars of her own, she devoted the entire amount to the establishment of a paper which she dedicated exclusively to the furtherance of woman's interests. The result was an unqualified success, and suffragists generally are of the opinion that *The Agitator* did much toward securing for women the recognition which they now enjoy.

To enumerate, even cursorily, the many philanthropic and progressive movements with which Mrs. Livermore has been or is intimately associated, would be to fill a volume. Wherever and whenever the public good has been concerned, she has been at the front, and education, temperance, morality and, in short, everything tending toward the ultimate advancement of the human race, has found in her a warm and ready supporter. Revered and admired by the progressive thinkers of both sexes, she is still connected with something over thirty different organizations; and though she has of late withdrawn herself from active membership with all but a few of these, she has lost none of her interest in any of them. Alert of brain as ever, notwithstanding her advanced age she is still thoroughly in touch with the times, and is as keenly alive to the march of progress to-day as she was in the days of her youth.

Up to a couple of years ago, Mrs. Livermore was frequently seen upon the lecture platform, where she was always a commanding and an interesting figure; but this part of her life work she has now entirely given up. She is not, however, in any sense of the word an idler, for much of her time—most of it, in fact—is occupied with her literary labors, while the remainder is devoted to her philanthropies, her family and her friends.

Her second daughter (Henrietta) is the wife of the principal of the Charlestown High School and the mother of some very pretty and charming children. It is related of the eldest of these, Mary Livermore Norris, who is now a brilliant and talented young woman, a graduate of Wellesley, that during her childhood she was not always as appreciative of her grandmother's oratorical gifts as she might have been. Upon one occasion, indeed, when as a tiny attendant at the Sunday-school, she sat listening to Mrs. Livermore's address, she is said to have so far forgotten herself and her surroundings as to exclaim aloud: "Oh, dry up, grandma! Let's go out and play croquet!"



MARY A. LIVERMORE AT 18.



AMONG OURSELVES

NOW that the summer season is fairly at an end the more serious interests that seem properly to belong to the autumn and winter are beginning once more to assert themselves, and on every hand one hears of social and political reforms, scientific discoveries, recent achievements in literature and art, innovations and advancements in woman's clubdom and new movements in every conceivable—and inconceivable—direction. It is, of course, but the reaction that follows naturally upon a period of leisure, but it opens a wide field of interesting speculation to the busy stay-at-homes who have, perforce, been hard at work while other folk were lounging. People who leave their toil and the city together during the hot months of the year are very apt to imagine that the little sphere which they help to illumine with their presence ceases to revolve when they are absent; but those who remain faithfully at their posts year in and year out could, an they chose, tell a different story. The real toilers—they whose mission it is to help along the world's progress and make history for future generations—rarely or never take a real vacation until they lay themselves quietly down for good and all in the cool, kindly arms of the all-embracing Mother. Resting times there may be, now and then, when strength is gained to carry on the work that is begun; but men and women who keep in view the great future that lies ahead of them can ill afford to spend two or three months of every year in idle dalliance. For them to live is to labor, and that unceasingly, whether at home or abroad; not grudgingly or painfully, either, but cheerily and hopefully, as those who knew full well that a fair day's wage will surely follow a fair day's work.

AND, LOOK at it from whatever standpoint we will, work is after all, the true motive power of human happiness. Even when love is dead this blessing remains to us, urging us on to renewed effort, instilling new life into our dead hearts and giving us to feel that, when all is said and done, life—even though it be lonely—may yet be worth the living. No one can be truly and perfectly happy whose hands lie idle; and though the necessity for work seems harsh and cruel enough sometimes, when heart and brain and nerve are worn out with the ceaseless struggle and fret, still it is more often the whole mainspring of existence. Nothing else satisfies us so completely. Pleasure surfeits us so soon that we turn away from it almost before the novelty of it has worn away, conscious all the time of its utter purposelessness and inanity. Even human affection—dearest and sweetest of all the gifts of God—comes and goes like the tide on the shore, leaving gaps in our lives that cannot be filled up. Ay, it has surely been wisely ordered that so long as we live we must contribute our quota to the world's great sum of labor; and, small and insignificant though it be, if it be but well and faithfully accomplished we shall have the satisfaction of knowing at the last that at least we did what we could.

AMONG the more recent sociological movements that follow educational are manifestly the most important, for, judging by signs of the times, it is

clear that within the space of a few years at most the erate man or woman will be an unknown quantity in the social plan. Next to travel, the reformers argue, study is the most potent factor known to civilization in broadening intelligence and moulding the character; hence knowledge of the kind that is only to be obtained from books is now to be placed within easy reach of the great proletariat,—not only of the juvenile part of it, mark you, but of the adult men and women who would fain keep pace with their children in the march of learning. This is no easy matter now, in view of the advanced ideas of modern pedagogues—as many parents who were once considered remarkably well educated have discovered to their chagrin wherefore it is not a little comforting to those of us who desire to make good our intellectual deficiencies to know that before long we shall be able to do so without let or hindrance, and, furthermore, without fear of incurring ridicule from the rising generation.

SERIOUSLY, however, the privilege of obtaining a college education by the correspondence plan is one that cannot fail to commend itself to most people with studious inclinations, and but little opportunity for indulging them; and, if present indications count for anything, Mr. John Brisben Walker—whose fertile brain the ingenious idea originated—need have no misgivings as to the ultimate success of his newly-established Cosmopolitan University. In every State of the Union may be found numbers of earnest men and women who, having the desire to pursue some special line of advanced study, yet lack both the time and the money to enter upon a regular college course. It is to such as these that Mr. Walker's new University most directly appeals,—as, indeed, it was to meet their special needs that it was founded,—for while in other seats of learning the primary essential is the presence of the student in the class-room, in the Cosmopolitan University this is dispensed with altogether, the whole course of instruction being given by mail. The professors comprising the faculty of the college are the best obtainable in their several branches of erudition, while the curriculum is fully as comprehensive as that of any other public institution, hence it would seem to be a foregone conclusion that, once its footing is fairly established, its future is bound to be a successful one.

ANOTHER educational project that at least merits consideration is that conceived not long ago by a learned professor of Columbia College,—which is nothing less than a scheme for educating the masses by a system of co-operative study of comparative literature. The fundamental principle of the professor's idea is one which will appeal very convincingly to any thoughtful man or woman who may have taken the trouble to study certain phases of the sociological problem, for it finds its centre in the theory—which is really something more than a theory, after all—that the more conversant a man is with the past history of his race and the beneficent influence exercised upon it by law and order, the less likely he is to be led away by the dangerous doctrines of so-called social reformers. It is among the ignorant that anarchy finds its sturdiest supporters; for the man who knows nothing beyond the painfully apparent fact that he is poor while others are rich, falls an easy victim to the plausible arguments of some turgid demagogue, who foresees in the extermination of

the plutocrat an avenue to Elysium for "the horny-handed son of toil." But, looking at the other side of the question, it is a point not to be ignored that sometimes "a little learning is a dangerous thing,"—as dangerous, indeed, among certain of the poorer denizens of our more densely populated cities as a barrel or two of dynamite would be,—for the low-caste toiler who begins to read does not always stop at reading that which his instructor has marked out for him. A short cut to prosperity is bait tempting enough for almost anyone to swallow; and that education does not invariably render a man proof against its specious promises is demonstrated with tolerable clearness every day in the year.

TAKE, for an example, the recently developed epidemic of "gold fever," born of the discovery of the Alaskan fields. No sooner did the newspapers give space to the glowing reports of returned miners than thousands of eager men—and some women—prepared to rush to the scene of action; and the advertisement columns of our great dailies are even now filled with urgent appeals for the funds necessary for taking the long, perilous journey and staking a claim at the end of it, a "half interest in the finds" being the return generally proffered to any philanthropist who may be willing to provide the same. The actual nature of the "finds" is carefully left out of the reckoning for the present, though doubtless not a few of those gaunt toilers up in the auriferous Klondike region could particularize them with gruesome vividness. Not always do they consist of the coveted yellow metal,—as those two thousand lowly, nameless graves on the banks of the upper Yukon can bear eloquent witness; more often, indeed, the only "finds" encountered are toil, hardship and disappointment, followed by starvation and death. Not one man out of a hundred,—not one woman out of ten times that number,—accustomed to life in an American city in this age of luxury and self-indulgence, is fitted either by nature or training to endure the rigors of camp life in the midst of an Arctic winter; yet, under the influence of the insatiate thirst for gold, all merely practical considerations are thrust impatiently aside and the mad rush still goes recklessly on, let sacrifices and consequences be what they will.

THE cheerful alacrity with which average mankind relinquishes the substance the better to grasp the shadow would be amusing if it were not so often tragic. The humble position with its modest competency is flung aside like a shabby garment when the *ignus fatuus* gleam of wealth appears on the horizon—though the latter be as unattainable as the stars in the firmament; nay, even the last dollar in the meagre family exchequer is not grudgingly given when Fortuna demands it as a bribe. The old passion for gain—the eager desire to obtain something for nothing—finds plenty of exemplification everywhere about us without going to the gold fields to seek it. Whether one visit the gaming-table or the stock market, the office of the "sure thing" projector or the trumpery-laden bargain counter, one need never look far in order to discover people who are ready and anxious to be humbugged. Not that they admit the fact; on the contrary, there is not one among them but is certain of his or her shrewdness in "making a deal;" perhaps not more than one—or two at the most—but will be ready and willing to take another risk when this one has failed. That, indeed, is the sorriest part of the whole lamentable business; there is some hope of redemption for the victim of ignorance or duplicity who, once caught, will avoid the snare forever after; but there is none at all for the venturesome simpleton who has not even the discernment to perceive his own infinite capacity for being cheated.

THE ubiquitous individual with a *penchant* for unearthing disagreeable facts—we all know some of his ilk—has returned to town, as he always does at this season of the year, and is apparently as devoted to his favorite occupation as ever. Not content with discovering microbes in the water we drink and endless impurities in every article of food that comes upon our tables, he now dismays us with the information that coffee is most pernicious in its effects upon the human system, producing a variety of terrible diseases, whose scientific names are scarcely less appalling than themselves. We were told a long time ago that tea was one of the most baneful of modern stimulants, and though we were rather doubtful of the truth of the statement we meekly resigned ourselves—that is, some of us did—to existence without it; but the discovery that coffee is even more dangerous is to the last degree discomfiting. Nor will it improve matters very much in the eyes of the confirmed imbiber of *café noir* when he learns that the extensive adulteration of the article with chicory is its only saving grace. The continued use of pure coffee, the specialists assert, not only produces severe derangements of the entire nervous system, but so seriously impairs the optic nerve as to lead not infrequently to total blindness. A plentiful use of chicory, however, perceptibly modifies the evil, though it does not entirely remove it; and with this rather negative consolation we must perforce be content.

THE fact of the matter is that modern science, notwithstanding the benefits it bestows upon mankind, is making life a good deal of a burden to us in one way and another. A hundred years or so ago people were wont to live out their lives in a comfortable, happy-go-lucky fashion, eating and drinking as they listed, never troubling their brains in the least about the mysteries of their several anatomies and dying, when their time came, just as they had lived—without a second thought about what ailed them. But all that is numbered among the things that were and are no more; for we enlightened folk of the twentieth century are reared upon strictly scientific principles, and live and die by prescription. All our lives long we are warned against this or that article of diet,—said article generally being something that we particularly enjoy; we are eternally being forbidden to do this, that and the other thing; we are taught to look for poisonous germs everywhere and in everything—and, to tell the truth, we generally find them; our internal mechanism is so coddled and doctored and fussed and fretted over from our youth up that the only wonder is that it lasts as long as it does; we are patched and mended and made over as occasion demands until we are scarcely able to recognize ourselves at all; and when we die it is usually because, every remedy on earth having been applied to our individual case without avail, there appears to be no other decent way of getting out of the difficulty. Worse than all the rest almost every person we meet has a complete set of ailments of his own that he yearns to describe to us, and a list of medical phrases at his tongue's end that he insists upon reeling off for our especial benefit; while we can scarcely open a newspaper without seeing an account of some horrible surgical operation, realistically illustrated in practically every gruesome detail. Alack!—we live in an age of details, and the fact is brought home to us every moment of our lives. We cannot escape it if we would; possibly the most of us have not the moral courage to make the attempt.

APROPOS of the above paragraph one is inclined to speculate if an increase of medical knowledge in the laity is not productive of an increase of ailments more or less imaginary. Ignorance is—in many cases—bliss, especially where the mysteries of the human "make-up" are concerned.



MILLINERY



WITH the welcome advent of the fall season comes the usual variations in millinery; and the designers this year seem to have had an extra supply of happy inspirations, if one may judge by the great number of attractive creations displayed. The brilliant colors and effective jeweled nets and trimmings which are the characteristic *motifs* in the millinery of the moment, while affording a wide and fascinating scope for the exercising of the designer's inventive faculty, are likewise a severe test of her taste and individuality; for it is so very easy to become *outré* in the handling of rich materials and brilliant colors, and if a hat or toque has but a suspicion of excessive or wrongly placed decoration, or a shade too much of emphasis given to some striking effect, the rubicon of good taste, which is difficult to define but perilously easy to overstep, is passed.

At present the mode of applying is dis-

The fashion of lifting the brim—whether wide, medium narrow—high on the left side to receive a generous portion the general decoration, is decidedly the rule for the small hats and toques, although many larger models have been treated in the same manner.

Fancy braid hats will be worn extensively during the coming winter, and it must be confessed are especially nobby appearance.

A number of very attractive novelties have been recently put on the market and consist of felt brims with chenille crowns, chenille and velvet mixture plain felts in dress shapes, silk and felt braid novelties, and a dozen others that could scarcely fail to call forth admiration. Many of the light shades of felt shapes are finished on the edge with dark colored velvet. The round, low crowned hat with medium brim seems to be quite as popular as it has been heretofore, but the most correct hats have wider brims and are trimmed quite low. Some of these are ornamented with the most beautiful crowns in black and colored velvet, richly ornamented with braid, embroidery and spangle



FIG. I.



FIG. II.

tinctly divided into several styles. First, the broad front effect; then the spreading decoration in the back, showing a profusion of wings, flowers, rosettes or feathers; and thirdly the high side decoration,

effects. These are, of course, hand work, and quite expensive.

The ostrich plume, long, medium and short, will be used extensively this season, and fortunate are those who can afford the really full and hand-

which will be quite as popular this winter as it has been during the summer months. It is safe to say, however, that the wide-spreading front effect will be found on a great number of the stylish creations, as it is a mode of decoration that is remarkably becoming to most faces.

Trimnings are becoming more and more voluminous and in many cases entirely conceal the shape, and the craze for the Oriental torsade still continues. Sometimes this consists of a full twist of crêpe; again it will be of silk, covered with plain or spangled net.



FIG. III.

some ones, two of which give a more elegant look to a hat than three or four of the inferior quality.

Some of the ribbon novelties of the season are more than usually magnificent. One very beautiful sample shown displays a bold *chine*

floral design on which is an ivory-white brocaded pattern, outlined with colored paillettes, shaped like the petals of a flower, and appearing to be gems, so brilliantly are they shaded. The broad, satin-faced velvet ribbons will be used to a considerable extent on the winter millinery, and velvet will be the trimming *par excellence*.

The craze for brilliant colors still continues, and it must be

decoration on many of the exclusive models. Heretofore the felt walking hat, or more correctly speaking, "Alpine," has appeared devoid of trimming save the silk band that encircles the base of the crown, but just at present the Fifth Avenue milliners are decorating the left side of these hats with a bird or one or two wings. In many instances they are further ornamented by a twist or torsade of silk, batavia, net or crêpe, knotted at the side and secured by a buckle, surmounted by one or two quills.

Some very *chic* little toques have been seen covered entirely with ruchings of gossamer and twists of accordion-pleated chiffon, caught at the side by fancy aigrettes and paste buckles. These are especially well adapted for evening wear. Crêpe, mousseline de soie, gauze and tulle will be introduced into many of the winter creations with excellent effect.

The first three hats illustrated are especially designed for dressy occasions. Fig. I. is a charming combination of pale gray felt, violet velvet and white-and-black ostrich plumes. The violet velvet which comprises the crown is pulled on in rich puffs and drawn up high on the left side, where the two plumes are caught in a very effective manner.

Fig. II. represents one of the latest and prettiest styles of toques. The crown and small brim of the hat are of deep green velvet, against which rests full clusters of silken holly-

hooks in every shade of pink. On the left side an upright loop of the velvet and frill of the lace are arranged.

Fig. III. is a unique but very effective hat which may be worn for driving or calling. It is a felt having a double brim of golden-brown, turned up high on the left side. The crown and a part of the decoration is composed of deep rose-col-

ored velvet, while plumes of bronze-brown ostrich feathers ornament the side.

Fig. IV. is a smart little hat of gray felt, the brim being faced with black velvet, and trimmed with the same mate-



FIG. IV.



FIG. VII.

confessed that those to be used this season are exceptionally beautiful. The pink shades are numerous and exquisite. They extend from the softest shell pink to the most brilliant geranium. The latter are truly superb, and melt gradually and artistically into apricot and a long range of rich yellows and warm ivories.

Flowers will be used again during the coming winter, and the manufacturers of artificial flowers are preparing a great

quantity of seasonable blossoms, foliage and berries. Because the red tones have become so prominent during the summer, we have holly berries, crimson autumn leaves, gorgeous Jack roses, geraniums and a dozen others, displaying the magnificent shadings and combinations of which the color is capable.

The rounded *Rejène* wings, which have been conspicuous on many of the swell fall hats, are preferred to the pointed wings. Every kind of fancy feather will be called into use later in the season, and the *Paradise* plumes, whip aigrettes, etc., will form part of the



FIG. V.



FIG. VI.

rial. The full ostrich plumes ornamenting the left side are pale gray.

Figs. V. and VI. are both severely plain, but very stylish. The first is a stiff dark green felt trimmed with a fold and several loops of Scotch plaid ribbon, and two large white wings. Rosettes of green velvet are placed under the brim in the back. The second is a medium-sized brown felt,

The group of shapes depicted in the last illustration are the fac-simile of those to be worn during the coming season. No. 1 is an odd shape of black rough beaver. No. 2 is a stiff gray felt. No. 3 portrays a hat of blue-gray felt with a very high crown, having a gray cord trimming. No. 4 is a stiff black hat. No. 5 shows a hat with stiff brim of dark brown felt and a soft crown of light brown beret. No. 6 is a very

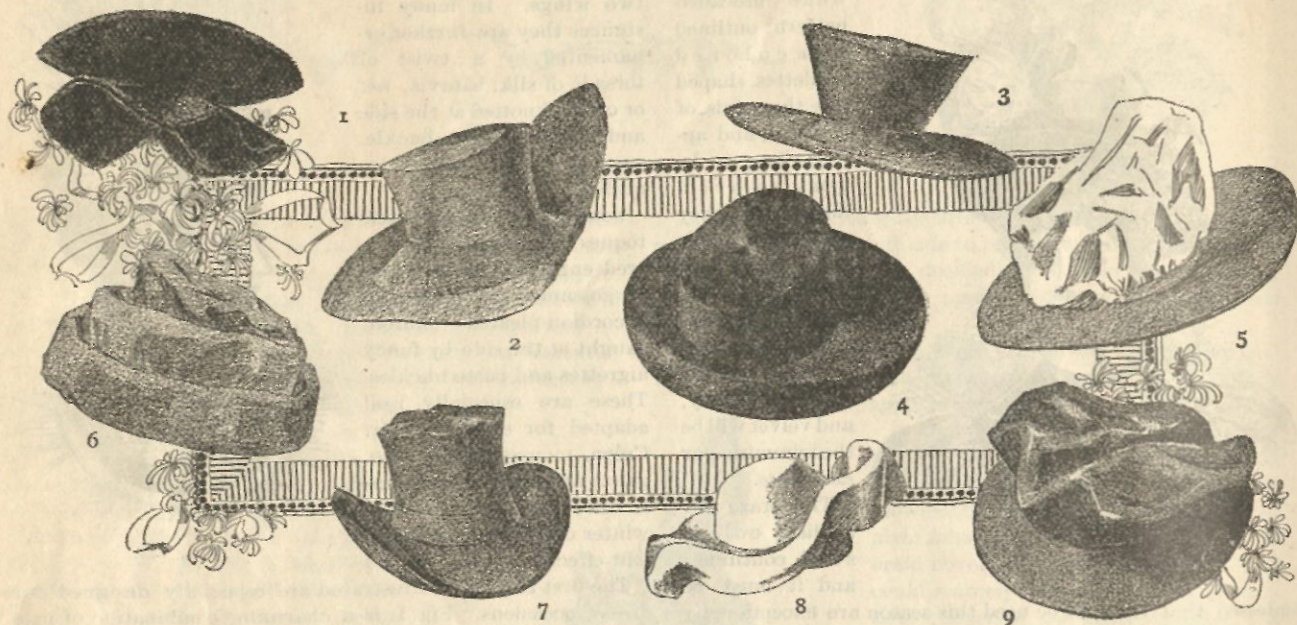


FIG. VIII.

trimmed very simply with a band of black satin ribbon and several odd little crimson and brown bows.

The toque shown in Fig. VII. is a very *chic* and pretty affair. The soft crown is of emerald-green velvet and the brim is studded with nail-heads of silver. Wings of dark and light green, and pompons of light gray are used for decoration at the left side towards the back. The right side is untrimmed, but in the back rosettes of green velvet and one gray pompon are arranged to set over the hair. This is a very effective toque for evening wear.

odd shape of chocolate-brown soft felt. No. 7 depicts a stylish hat of red felt, with brim bound with black. No. 8 is a very pretty shape of pigeon-gray French felt, and No. 9 is a very stylish dark-brown felt with a soft dented crown.

As will be observed, the soft dented crown and the stiff brim is a combination which bids fair to be very popular this fall and winter.

For the models of shapes illustrated thanks are due to Messrs. Hill Brothers, Nos. 806-808 Broadway New York.

Description of Colored Millinery Plate.

No. 1.—This is a most stylish yet simple hat of gray French felt, with a stiff brim, and a beret of the same color. Around the crown is placed a full ruche of black satin ribbon, and the other trimming consists of aigrettes of black-and-white, and soft black ostrich tips placed beneath the brim on the left side, and drooping over the hair. This hat is raised in the back with a black satin ruche, causing it to tip slightly over the eyes.

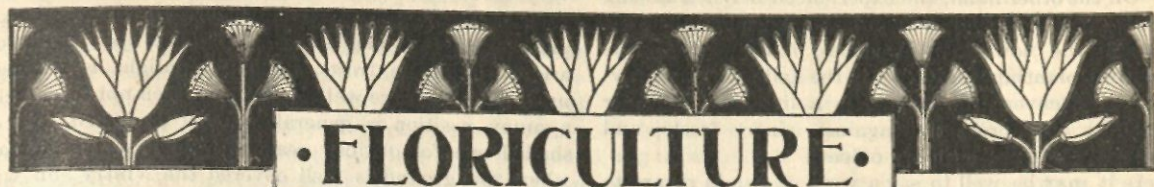
No. 2.—This novel and becoming little toque has a fawn-colored felt foundation in threetiers. The simple trimming is all placed on the left side, and consists of short brown ostrich plumes and a "wing" pleating of sienna velvet.

No. 3.—The double brim, which is one of the fall innovations, is here illustrated. The shape is of golden-brown felt,

and the trimming consists of black satin ruching, iridescent quills, and full-blown pink roses with their foliage. The double brim rises on the left side in graceful folds and drops slightly on the right.

No. 4.—This large hat is something on the Amazon shape. It is made of cadet-blue velvet, and trimmed with long, loosely curled white ostrich plumes, a pale gray aigrette and shaded yellow roses.

No. 5.—This model is another jaunty and stylish velvet hat. For this brim dark blue velvet is used, the crown portion being a little lighter. Black-bird wings, black satin ruching and clusters of ox-heart cherries with their foliage, form the modish trimming. The shapes employed in the color plate are the same as shown above in black-and-white.



• FLORICULTURE •

LILIES FOR AUTUMN PLANTING.

FOR many centuries the lily, as the emblem of purity and innocence, has figured side by side with the rose—symbol of love and zeal—in poetry and legend. Sacred and profane history make significant mention of both, while the old masters have accorded them the dignity of identification with the saintly mysteries which they delighted to immortalize upon their eloquent canvases. Thus, on the one hand, we see St. Elizabeth portrayed in the act of

keeping gratification to the senses than a lily in perfect bloom, none is more likely to succumb to harsh or improper treatment. Nevertheless, sensitive as most lilies are to unfavorable conditions, even the most delicate varieties are tolerably hardy when properly cared for: thus offering no little encouragement to the amateur who intelligently sets about the work of cultivating them.

In its general aspects the method of cultivating lilies is identical with that recommended for hyacinths,—which method was treated at considerable length in the February number of THE STANDARD DESIGNER. The essentials of successful culture are threefold—first of all, good, sound bulbs; second, a well-drained situation; and, third, a light, rich soil. To these may be added careful and timely planting, without which it is worse than useless to expect satisfactory results. The autumn is preëminently the season for planting lilies,—and, indeed, nearly all classes of bulbous plants,—early in October being the best time of all. Planted thus early, before the ground is hardened by frost, the bulbs have plenty of time and opportunity to become thoroughly and vigorously rooted before the coming of spring; so that, when their natural blooming period arrives, they are in a condition to meet without injury to themselves the demands then made upon their vitality. Unless prematurely forced, bulbs planted in the autumn bloom no earlier than those planted in the spring; hence a moment's reflection will serve to demonstrate with tolerable clearness how severe is the tax made upon the vital



LILIUM CANDIDUM.

revealing to her lord's inquiring gaze the wonderful miracle of roses; while, on the other, the lowly Virgin of Bethlehem, diligently wielding her distaff, is almost invariably accompanied by the symbolic sheaf of Annunciation lilies. And, prosaic as we are in most things in this progressive age, we are still sentimental enough to maintain our old allegiance to these odorous blossoms,—partly, it may be, on account of their legendary associations, but partly, also, on account of their incomparable sweetness and beauty. For, putting poetic fancy entirely out of the question,—which, even to so practical a person as a professional florist is not always an easy matter,—the fact must still remain undisputed that few flowers so directly appeal to refined sensibilities as a snow-petalled, delicately-perfumed lily.

To love flowers is, in the majority of instances, to be possessed of a desire to cultivate them; and thus it happens that any number of persons, becoming enamored of some specially beautiful member of the lily family, essay its culture without the remotest degree comprehending the mysteries thereof. The result of such an experiment is gratifying only when some fortuitous accident or combination of circumstances intervenes, or when the would-be culturist takes pains to amend his deficiencies of knowledge; for, while no plant affords a



CALLA LILY.

forces of the spring-planted bulb. Forced into root and blossom within the brief space of two or three months, it is not to be expected that the former can be as vigorous or the latter as perfect as if permitted a slower development,—a point which finds ample illustration in the dismal fate which overtakes many of the hyacinths, tulips and Easter lilies forced into premature blossom by the unwise amateur culturist, whose impatience too often gets the better of his dis-

cretion. On the other hand, the experienced florist, knowing how entirely his professional reputation depends upon the excellence of the flowers he produces, never assumes the risks of spring planting, but early in the fall sets his newly-imported bulbs, covers the beds with a litter of leaves or stable manure as a protection against wintry frosts, and leaves the rest to Nature's kindly offices.

Just here it may be well to say a word or two in regard to bulbs. As it is in the animal world, so it is in the vegetable—absolutely nothing good can come of poor stock; hence it is of the utmost importance that the bulbs selected should be the best that can be obtained. It is one of those unexplainable eccentricities that now and then crop out in apparently sane minds, that people who would never dream of stocking their stables or kennels with an inferior strain will buy the very poorest and cheapest stuff they can get for furnishing their gardens and greenhouses—and are profoundly astonished when nothing but discontent and vexation comes of the experiment. As to the selection of plants, of any and every kind, there is but one unchangeable rule—the best is always the cheapest in the end; and, provided the purchase is made from a firm in good standing, there need be little fear of imposition when the price happens to be a high one. It costs money to raise first-class bulbs; let the purchaser always remember that, and it will not take him long to discover that the florist cannot afford to sell for nothing what it has cost him considerable time and labor to produce. The size of the bulb, it may be added, is less to be considered than its condition. A large, loosely-formed bulb is always to be avoided. So also is one that yields in any spot to pressure of the finger. The first condition indicates that the bulb has already been forced and its vitality sapped, and the latter that it is diseased at the core; either, it is almost superfluous to add, being a sufficient guarantee of the bulb's worthlessness. The healthy bulb is hard, heavy and compactly formed; and while size counts for little or nothing, a small bulb often producing the finest and largest blossoms, firmness and solidity are favorable and desirable signs which can never be disputed.

It has already been indicated that a suitable location and soil are important factors in successful lily culture, but it may be more to the point to explain just what the term suitability includes. Good drainage is the first consideration, for no lily—or, at any rate, none that is mentioned in the course of this article—can thrive in a soil that is constantly soaked with stagnant water; most lilies, indeed, will not even live in such a soil. Hence, if the lilies are to be grown in a bed it is necessary to see before planting them that it is properly drained—artificially, if natural drainage be lacking—and that the centre of the bed is elevated some six or seven inches above the border, in order to facilitate the running off of an overplus of water in a heavy rain. After the bulbs are set the surface of the bed should be smoothly raked over, and, though a light frost will do no harm, since it will scarcely penetrate deep enough to touch the bulbs, it will be

very necessary to cover the whole bed with a thick layer of leaves, straw or rough stable litter—which may be kept in place by laying some brush or branches upon it—before the arrival of severe frosts. Though sunlight is not required until the plants are well rooted, and then not too much of it, a sunny position is generally to be preferred to a deeply shaded one for obvious reasons; and it will be found that when the ground is well covered the wintry sun will not have sufficient penetrative power to force the bulbs prematurely into top growth. When spring arrives and all danger of injuring from frost is removed, the bed can be denuded of its winter covering, the top raked neatly over, and the genial sun and gentle showers left to accomplish their mission. It may be added that lilies should not be disturbed when they have finished blooming, as well-established plants flower more profusely and with greater perfection than those that are disturbed at the close of every season.

The best soil for most lilies is one composed of one-half decomposed turf loam and one-fourth each of leaf mould and well rotted manure, the whole being thoroughly mixed. A liberal addition of sharp, coarse sand will render the soil more porous and thus facilitate drainage—a rule which applies with equal force to either bedded or potted plants. As to fertilizing the soil in which lilies are set it may be well to remark that, while the surrounding soil may advantageously be enriched from time to time, in no case should manure or chemical fertilizer of any kind be allowed to come in actual contact with the plants.

While the ramifications of the lily family are numerous enough to render selection a difficult task, it is a fact worth remembering that not all varieties are hardy at the North. As a matter of fact very few are really hardy in a climate whose winters are both long and rigorous, though some may be grown with success if well protected during the cold weather; or they may be cultivated indoors as pot plants if kept in an even and not too high temperature. Among the best of such lilies is *Lilium Candidum*, the old-fashioned but



BLACK CALLA LILY.

ever beautiful Madonna or Annunciation lily, whose snow-white flowers, with their heavy golden stamens and delicate fragrance, are so conspicuous among our Easter decorations. Out of doors this lily is perfectly hardy if given proper protection, requiring little or no special care after planting out; it must be planted early in the autumn, not later than the first of October, as it requires plenty of time for development before flowering in the spring. It thrives most satisfactorily when set out in groups in a permanent bed or border, though it does fairly well as a pot plant. Its tall, graceful loveliness is, however, displayed to the best advantage in the garden—where, too, its perfume is more appreciated than in the close confines of an ordinary living room.

Although widely advertised by florists, *Lilium Harrisii*, the Bermuda Easter lily, is not very responsive to amateur cultivation, and cannot in these latitudes be grown with any success except in a greenhouse. *Lilium Auratum*, the

golden-rayed lily of Japan, is hardy when properly treated—though not otherwise—and, owing to its large growth, freedom of bloom and rare beauty of color, is particularly to be recommended when a showy effect is desired. It seems to thrive best, however, when planted early in the spring, and in any case requires exceptionally deep planting—certainly not less than eight inches below the surface. Its blossoms are large and odorous, having velvety spots of rich crimson on a background of pure ivory white, with a deep band of golden yellow running vertically through the centre of each petal. Another beautiful Japanese lily is *Lilium Batemanniae*, having apricot tinted flowers and coming into bloom in July. *Lilium Tenuifolium*, the coral lily of Siberia, is a good variety for autumn planting, being one of the earliest bloom-



SPOTTED CALLA.

ing and hardiest of the lily family. Its vividly scarlet flowers, with their gracefully reflexed petals, make a very brilliant showing in the garden, especially when the plants are set out in groups, with a background of green foliage. *Lilium Tigrinum*, the old-time tiger lily, is too well known to require detailed description, but there is a new double variety, classified specifically as *Lilium Tigrinum Flora Plena*, that is not so familiar. Its flowers are very double, of a bright orange tint, with spots of dark crimson. *Lilium Speciosum Rubrum* and *L. Speciosum Album* are also noteworthy lilies—the first white, shaded with rose and spotted with deep red; and the second a pure white, very beautiful and fragrant.

It is a curious fact that the calla, though one of the loveliest members of the entire lily family, is comparatively little cultivated on this side of the American continent. In Southern California, where, indeed, the plant is to be seen at its best, it is very popular, and there are few well-kept gardens in which it is not to be found. Some of the finest specimens I have ever seen were growing in a Los Angeles garden—great clumps of them, and each plant a beautiful mass of odorous white bloom. Certainly there were not less than five hundred blossoms in the collection, and these, in their setting of glossy, dark green leaves and viewed against a background of semi-tropical foliage, produced an effect that was simply magnificent. Many people consider this lily too stiff for anything but church decoration, but to my mind such an objection is too puerile for serious acceptance. Dignified and impressive, with its spreading, cream-white spathe and single heavy golden stamen, the calla appeals to

me as the perfect symbol of immaculate purity—even more forcibly, indeed, than do the Bermuda and Annunciation lilies.

In habit the calla is a semi-aquatic, hence it requires a good deal of moisture; but the amateur cultivator must not infer from this statement that the plant should be kept standing in water. It demands an extremely rich soil, plenty of air and sun, and a warm, equal temperature, rather humid than dry; and about once a week all dust should be sponged from its leaves, in order that the air cells through which the plant breathes may be kept unclogged. As soon as its blooming season is over the plant should be given a long rest, the supply of water being gradually reduced as the foliage dies down and withheld altogether when it is all decayed. The pot should then be placed in a cool, dry cellar, there to remain until the end of September or the first of October, when the corms should be re-potted in fresh soil. Too much pot room should not be given, as the plant will not bloom until the pot is well filled with roots.

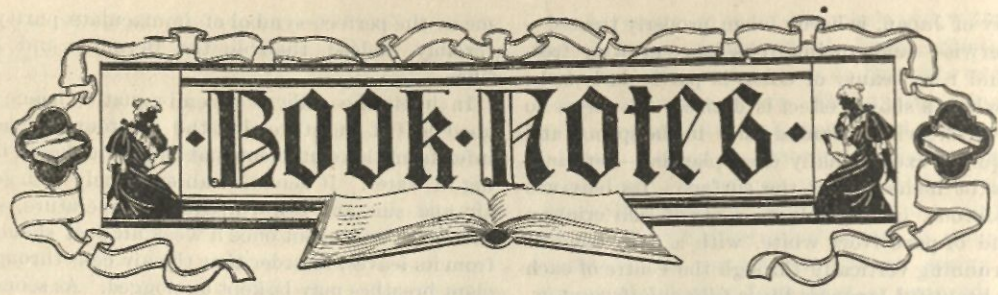
Among the several varieties of this lily, all of which may be treated as indicated, the *Calla Ethiopica*, or white lily of the Nile, shown in our second illustration, is perhaps the best known. Though one of the hardiest members of its family, it will not grow well out of doors at the North—nor, indeed, so far as I know, will any calla. The Black Calla (*Arum Sanctum*) is a striking novelty that was originally brought from the Holy Land; its flower, as seen in the illustration, is of peculiar formation, while in color it is of an intense, velvety purple, so deep as to be almost black. The Spotted Calla (*Richardia Maculata*) is another novelty, having



PURPLE FRINGED CALLA.

curiously spotted leaves and pure white flowers, the latter shading into violet at the heart. This plant, unlike the other callas, blooms only during the summer. It should be kept dry through the winter and re-potted in the spring, like a dahlia. But perhaps the oddest calla of all is the purple-fringed variety, (*Arisaema Fimbriata*), of which a sketch is given on this page. The flower of this plant is very remarkable, though not so much for its beautiful purple color, marbled and striped with lavender, as for the queer, fringed appendage that projects from the deep, velvety cup. The foliage is also extremely decorative.

LLOYD M. BARRAMORE.



“THE EARLY CORRESPONDENCE OF HANS VON BULOW.” (D. Appleton & Co.) Never since the follies and frailties of mankind first called him into being has “the skeleton in the closet” so basked in the light of public favor as now. Once upon a time, indeed, he took infinite pains to conceal even the fact of his existence, and it was only the venturesome soul that dared to peer into the recesses of his gloomy retreat that so much as heard the grisly rattle of his bones. But nowadays all this is changed, and every family skeleton that is capable of appreciating his own importance takes good care to air before the public gaze as much of himself as can conveniently be crowded between the covers of a book. Apparently such a thing as a family secret is not to be tolerated in this progressive nineteenth century, when money is waiting to be made out of the unsealing of long-closed charnel-houses.

For that morbid class of readers to whom the uncovering of dead and buried sorrows is as the breath of life, this autobiography of one of the greatest musicians of the century will possess a peculiar fascination, for in these early letters he lays bare—presumably under the seal of confidence—the very depths of his tried and troubled soul. He probably did not dream that at some distant day—when he himself would be gathered to his fathers—those passionate outpourings would be given over to a cold and unsympathetic world.

It is with sadness rather than with pleasure that we read of Von Bulow's unhappy youth, for it could not be other than unhappy in view of his parents' frequent disagreements—which eventually culminated in a separation—and his own devotion to both, which devotion neither appreciated. The boy was unquestionably born for the career that he afterward chose, but, his parents opposing him, he took up, at their solicitation, the study of the law. But not even his filial love could render the sacrifice endurable; and finally, after a prolonged struggle and much bitterness, the desire of his heart was attained.

“THE TREASURE OF THE HUMBLE,” by Maurice Maeterlinck. Translated by Alfred Sutro; with an Introduction by A. B. Walkley. (Dodd, Mead & Co.) If the individual opinion of one humble critic counts for anything, “the glooming dramatist,” Maeterlinck, has done no more artistic or purposeful work than is contained in the short studies collected within this daintily bound volume. He comes before us here in a new and unfamiliar guise—not as the playwright, sombre and grev'some, but as a thinker of the highest order, a philosopher whose philosophy is of the deepest and purest; and in this guise he has that to say which every other philosopher in the world should hear with profit.

In his masterly introduction to the book Mr. Walkley outlines its character and its author's trend of thought, and he does this so skillfully and concisely that we would we might quote him at length. That his admiration for his subject is profound and sincere is convincingly shown in his summing-up, wherein he says: “I think we must all recognize the native distinction of his (Maeterlinck's) mind, the fastidious delicacy of his taste, his abiding and insatiable love of

beauty. What he says, exquisitely enough, but perhaps too liberally of every man—‘To every man there come noble thoughts that pass across his heart like great white birds’—is certainly true of himself; wherefore one may venture to invite people to his book, as Heraclitus welcomed guests to his kitchen, ‘Enter boldly, for here also there are gods.’”

Of the book itself it is not possible to speak with the fullness it merits in half a dozen meagre lines; hence little more can be done than to select from its absorbing pages one or two telling quotations, which may serve to betray somewhat of its scope and purpose. One of these is culled from the exquisite little study, “Women,” under which comprehensive heading the author discusses certain phases of “the Eternal Feminine;” and it is at once apparent from his grave and reverential treatment of this time-worn topic—concerning which every puny scribbler that this weary old world has known has had some puerile opinion to promulgate—that in the eyes of this great writer at least woman is no fit subject for light and heedless handling.

“With reverence must we draw near to them,” he says, as it were in an awe-stricken whisper, “be they lowly or arrogant, inattentive or lost in dreams, be they smiling or plunged in tears; for they know the things that we do not know, and have a lamp that we have lost. Their abiding place is at the foot itself of the Inevitable, whose well-worn paths are visible to them more clearly than to us. And thence it is that their strange intuitions have come to them, their gravity at which we wonder, and we feel that, even in their most trifling actions, they are capable of being upheld by the strong, unerring hand of the gods.” And a little later he adds, “I would that all those who have suffered at women's hands and found them evil would loudly proclaim it, and give us their reasons; and if those reasons be well founded we shall, indeed, be surprised, and shall have advanced far forward in the mystery.”

“The Predestined” is one of the most vivid and striking of the studies, suggesting illimitable fields of speculation to the contemplative mind. “There are few mothers who have not known them,” says Maeterlinck, with an unconscious pathos that goes direct to the heart. “Perhaps they are so inevitable as life's sorrow. * * * As children, life seems nearer to them; they appear to suspect nothing, and yet there is in their eyes so profound a certainty that we feel they must know all. * * * In all haste, but wisely and with minute care, do they prepare themselves to live, and this very haste is a sign upon which mothers—the discreet, unsuspecting confidantes of all that cannot be told—can scarce bring themselves to look.”

Altogether this is essentially a book to be commended to the man or woman who can think and feel. To others it will convey neither pleasure nor profit, for “they whose eyes have not been opened must needs grope in darkness.”

“LETTERS OF WOMEN,” by Marcel Prevost. Translated by Arthur Hornblow. (Meyer Bros. & Co.) Marcel Prevost is popularly quoted as one of the greatest living analysts of human character and of feminine character in particular.

and we would not willingly be the first to dispute his right to the implied distinction. We would like, however, to remind the possible reader of these "Letters" that the women whose subtleties of thought and temperament are here so skilfully portrayed are too distinctively French to be accepted as types of womankind in general; and while it may be argued with some truth that human nature is very much alike the world over, it is not to be gainsaid that race, breeding, education and environment are potent factors in the formation of individual character. One cannot, for example, readily imagine a healthy American woman, born and reared in the invigorating atmosphere of our national independence, writing in the following morbidly introspective strain:

"These recent days of Lent, my dear Abbé"—the letter, it should be remarked, is addressed to the writer's old confessor—"plunge me into frightful ill-humor. * * * My husband is away at the military manoeuvres near Poitou, and Châtellerault is full of officers' widows—eight-day widows. Our widowhood, too, is aggravated by the miserable weather. * * * Then there is the usual Easter cleaning, the general cleaning of one's conscience, that must be done. One examines one's conduct. We see that we are not worth a *sou* more than last year, which is maddening, or even that we are worth a few *sous* less, which is distressing. All the parasitic growths of egotism, calumny, laziness, gluttony and coquetry that we had at heart have thrived, grown and multiplied."

The confession, if such it may be called, follows this despondent preamble, and the epistle concludes in the same melancholy style:—"At times I wonder and feel uneasy, but Henri, when he is near me, always reassures me. Yet in the long hours of solitude, as now, I am no longer mistress of my thoughts. * * * Ah, how frightful is that space between life and the tomb which muffles our voices when we address the beings that have disappeared!"

Another letter, which is perhaps the most pathetic in the collection, is supposed to have been written by a newly professed nun to her erstwhile lover. It is a touching review of past passion and present renunciation, and, in spite of its morbidness, it strikes a chord of intensely human interest. Still, one cannot but believe that the Sister Louise would have been healthier, both spiritually and mentally, had her life been too full of work, or the rules of her order too rigid, to admit of such prolonged epistolary effort.

M. Prevost is one of the keenest of satirists, as some of the "Letters" in this little volume conclusively prove, but it must be recorded to his credit that his satire is always as fine and delicate as it is incisive. He may not know quite as much about women as he would have us believe, but at least he can put such knowledge as he does possess into very clever, readable and cleanly language. Upon this point, however, he owes something to his translator; for it is not everyone who can turn French literature of the better order into good English without sacrificing some of its individuality and power.

"A GIRL'S WANDERINGS IN HUNGARY," by H. Ellen Browning (Longmans, Green & Co.) The writer of this entertaining book differs from the average tourist in that she views the world through her own penetrative eyes rather than through those of Baedeker. There is none of the stale, guide-book flavor in what she tells us of her "wanderings" in the picturesque Magyar country; nor does she, on the other hand, make any apparent attempt at what, for want of a better phrase, we may term fine writing. What she has to say—and there is much that is worth reading—she says in a simple and direct fashion that is very refreshing, though many of the details into which she enters so interestingly are

of the sort that a more pretentious observer might have deemed too trivial to be worth mentioning. Such details, however, possess a specific significance and value which no intelligent student of national types can fail to recognize; and thus it happens that Miss Browning, while venturing upon no unbroken ground, contrives to shed entirely new light upon the region through which she leads her readers. Three years of life among Hungarians of high and low degree have afforded her a more thorough insight into their characteristics and customs than falls to the lot of the average traveler, and the knowledge thus gained she has now turned to pleasing and profitable account.

"THE POMP OF THE LAVIETTES," by Gilbert Parker. (Lamson, Wolfe & Co.) Mr. Parker's ability to write a stirring story has become tolerably well known within the last two or three years, and as—unlike too many young writers of the present time—he never turns out half-finished, slipshod work, one feels certain of deriving a satisfactory amount of entertainment from the perusal of any new book that bears his name upon its title page.

In his latest novel Mr. Parker fully sustains his well-deserved reputation, even if he does not appreciably add to his laurels,—and in these days of rapid writing that is an achievement worth noting. His character drawing is vivid and truthful, particularly that of the wilful little Christine and her aristocratic British lover, who, weak and faulty as he is, is not, after all, the good-for-nothing scamp that he appears to be. Whatever his life may have been, he at least dies the death of a hero; yet we do not feel that Mr. Parker has exceeded the prerogative of a novelist in paving the way for this noble expiation of a reckless past. In the hands of a less careful and conscientious writer the tragedy of the story might have become too sensational for either art or truth; as it is, it is at once dramatic, simple and sincere.

"THE THIRD VIOLET," by Stephen Crane. (D. Appleton & Co.) The young author who afforded so much promise for the future in "The Little Regiment" has added nothing to his literary fame by the publication of another novel. On the contrary, he appears to have reverted most lamentably to the rather commonplace level of his earliest work. The characters to whom he introduces us in "The Third Violet" are neither as agreeable nor as convincing as he would, presumably, have us consider them; and there is a certain superficiality about the whole story—in spite of its clever plot—that cannot but be profoundly disappointing to the critics who, not long ago, predicted great things of its author.

"THE GREAT K. AND A. TRAIN ROBBERY," by Paul Leicester Ford. (Dodd, Mead & Co.) The theme of this story is partly explained in the title. It is just the book for pleasantly whiling away the tedious moments of a railway journey, for there is not a dull page in it, and the reader's attention is held in thrall from start to finish. The scene of the plot, as might readily be inferred, is laid in the West, and the exciting incidents and thrilling situations that follow each other in bewildering succession are vividly and entertainingly described.

"THE BEAUTIFUL WHITE DEVIL," by Guy Boothby. (D. Appleton & Co.) A wildly sensational, utterly improbable and withal interesting and well constructed story. It is the romance of a beautiful woman who, wronged by society, avenges herself by adopting the career of a pirate. It is a career of adventure and lawlessness, of course, and though the lady selects for her victims only those who clearly deserve punishment, that does not in any degree palliate her offence. In due season, however, the right man steps in, love ousts recklessness and everything ends as it ought.



Hints on Miniature Painting.

AS IVORY is semi-transparent it will be found necessary to lay the piece upon which the artist is working on some opaque white substance. Some artists gum the upper edge of the ivory to a piece of bristol-board; but this is a bad plan, as the board is very apt to warp, and when it does so causes the ivory to warp also, and even to split. The best plan is to fasten together with mucilage three or four thicknesses of writing paper, sticking only the upper edge. Then glue the upper edge of the top sheet to the upper edge of the ivory, taking care to leave that of the paper a quarter of an inch higher than the edge of the ivory so that the whole can be pinned to the sketching-board or desk. Thus arranged the paper will not warp the ivory, being much more pliant than the bristol-board.

A great many artists prefer to have a photograph taken of the sitter in exactly the same position that is desired for the miniature; others make a pencil sketch from life. But whichever mode is chosen an outline guide must be obtained to place beneath the ivory. This is done by placing a piece of tracing paper over the photograph or sketch and tracing upon it the outline, position of the features, etc., without shading.

When the outline drawing is made it may either be fixed

underneath the ivory in a temporary manner, as shown in Fig. I., or transferred to the back of the ivory by the use of transfer paper. For the first mentioned a card should be cut about an inch larger all around than the piece of ivory, which should be laid evenly upon it.

Make a pen-



FIG. II.

cil mark on the card at each corner of the ivory, and then cut four teeth or angular points in the form of a V, at the pencil marks. Lay the outline drawing on the card and

the ivory over it, slipping the edges of the latter under the cardboard teeth. It will be found that they will hold it securely.

The other method with the transfer paper is the better of the two. For this the outline drawing must be made, and then traced again on the wrong side of the tracing paper. A sheet of red—not black—transfer paper should be placed on the back of the ivory, the *right* side of the outline laid next

to it, and the whole should be kept steady with a weight. Now, with an engraver's etching needle having a blunted point, or with what is called a "tracing point" made especially for this purpose, trace carefully the outline, occasionally lifting the edge of the paper without disturbing its position, in order to see if the lines made by the tracer are sufficiently distinct. When all is finished you will find that you have a clear red outline on the ivory. Do not have the tracer too sharp or it will tear the tracing paper. Never use black transfer paper, as it leaves a

dingy smear that nothing will eradicate.

The two above methods being described, we will now proceed to a few hints as to the best arrangement of the subject for a miniature. Generally speaking the head, if not placed equally distant from the two sides of the miniature, should be allowed a little more space in front of the face, as in Fig. III. Contrast this illustration with Fig. II. and the superiority of arrangement in the first mentioned will at once be

evident. If the subject in Fig. II. had been placed so that the head came in the centre, or a little more to the right than the left, a great improvement would have been made.

The taller the person being represented is, the nearer the top should the head be placed; and *vice versa*: the shorter the person, the

lower down on the ivory. As the whole figure is rarely shown, this is the only way the artist can give an approximate idea of the real height of his sitter.

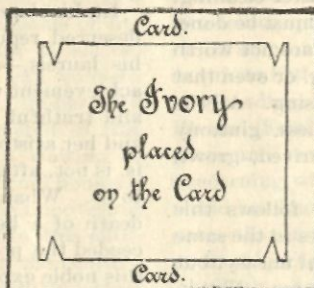


FIG. I.



FIG. III.

A very ungraceful effect is also produced by drawing the head and body in exactly the same plane, as in Fig. IV. The head should be turned slightly away from the body so as to give a marked but not too great variation. Care should be

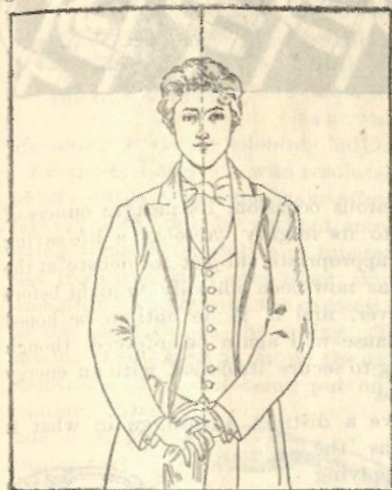


FIG. IV.

taken not to make the variation too marked lest the position appear strained, or the subject have what may be called too much action—which, however desirable in larger paintings, is quite out of place in miniatures.

The usual rule for producing a graceful and at the same time lifelike miniature likeness is to paint the head first and afterwards adapt the figure to

it. Fig. VI. shows a reproduction of a most artistic miniature, pose, contrasting lights and shades and general effect being all that could be desired.

It is absolutely impossible to suggest the size of the sitter in a miniature by contrasting the figure with some object in the fore or background, as could be done in a painting of a larger size. To attempt such a course would result in an effect like that shown in Fig. V., which even the beginner must see is preposterous and altogether out of the question.

The outline having been transferred in red to the ivory, the next process is to draw each feature as carefully as possible with a fine brush, relying on the red outline only for an approximate guide, for, trace it as carefully as you may, the tracing point will more or less falsify the drawing. For this reason every line and every distance must be carefully revised, as on this preliminary caution the ultimate success of the miniature will depend.

The following axioms for the beautiful should be constantly borne in mind:

A short upper lip indicates a proud spirit and high breeding.

The ears should be small.

Falling shoulders give a quaint, old-time prettiness to the miniatures of women.

A *nez retroussé* is an indication of pertness, and if occurring in nature should never be exaggerated in a portrait.

A Roman nose is too marked for a woman, and should be so treated in a portrait as to rather repress than to amplify it.

A long neck is graceful for a woman; but a short neck and square shoulders give an unpleasant effect of dumpiness.

A small head well set on a long neck gives the appearance of elegance; but too small a head is disagreeably suggestive of an idiot.

The next step in miniature painting is to apply the local flesh color. Every painter sees nature with a different eye and uses different colors to imitate it, some of these being more successful than others. We will, however, mention a

series of hues which will produce every effect which may be required. The flesh color just spoken of must be washed in delicate tints over all the flesh showing on the outline before the shadows and half or demi-tints are put in.

The nearest approach to the general color of flesh is Venetian red, having a little Indian yellow mixed with it. The color of the face is usually divided into three tones or gradations. The forehead is also a little more yellow than the cheeks or chin. These hints, however, are to be looked upon as general principles, as almost every face has some peculiarity of color in it which it is the business of the artist to observe and to imitate.



FIG. V.

For very dark complexions the local color will still be Venetian red—with Roman ochre, however, instead of Indian yellow as mentioned above.

Having made the local color as dark as you think your picture will justify, proceed next to wash in the principal

shadows. These are the masses above the eyes, the shadowed side of the nose and face, the shadow under the lower lip, and those of the jaw.

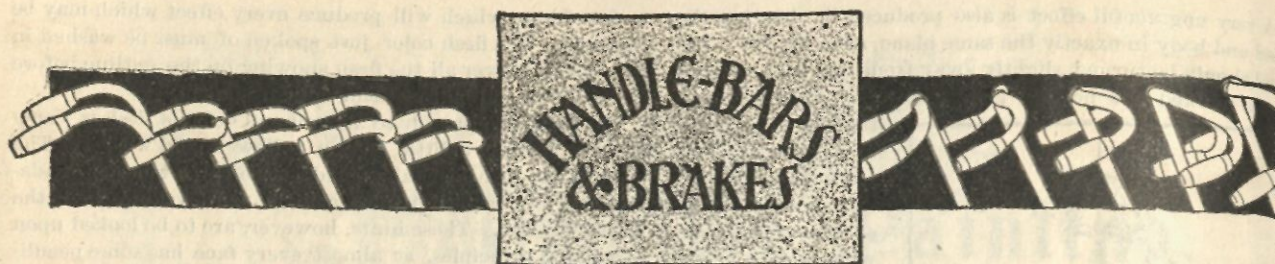
Properly speaking, there can be no one mixture for shadow tints, inasmuch as each shadow of the face not only varies from the others, but those of one face will differ from those of another. The following mixture is a good general one to be kept as a foundation, which can be made a little more purple, a little more yellow, or a little more gray as occasion may require. It will be noticed that the colors chosen are permanent. For this foundation Venetian red, cobalt, pink madder, and Indian yellow are mixed together to produce a slightly purplish hue; and it will be found a great

convenience if sufficient of this is mixed to last a month.

Of the delicate gradations of color in the shadows of the human face which are not apparent to any but the practised eye, we will speak in our next month's article.



FIG. VI.



THE unhallowed zeal of manufacturers to reduce the weight of their wheels below those limitations fixed by all-wise natural laws, has ever been attended with disaster. With this fact in mind, there are few who do not regard the gradual evanishment of the brake without apprehension. Not so long since a compulsory part of the equipment of every bicycle, it has now been divorced from it—and that, too, by what would appear to be common consent, since it is manifestly to the interest of the maker to cater to the demands of the consumer, rather than to exploit his own ideas at a possible financial loss. To-day's machines for both sexes are retailed almost exclusively without brakes—some, indeed, being so constructed as to preclude the possibility of their adjustment.

No ignoble office is that performed by the brake, despite the light esteem in which it is held by the irreverent *fin de siècle* rider. Back-pedaling may perhaps be depended upon

for all ordinary occasions when a brake might be applied, but it is by no means to be implicitly relied upon where a sudden stop is imperative. Such occasions are matters of common experience among inveterate riders, particularly those who haunt the over-crowded urban highways. A vehicle in front is brought to an abrupt standstill; a nervous horse catches sight of a mowing machine and becomes a veritable Pegasus, dealing destruction alike on the just and unjust; a car or truck gallops across one's path from some side street without warning—all these are contingencies which are to be expected and carefully provided for.

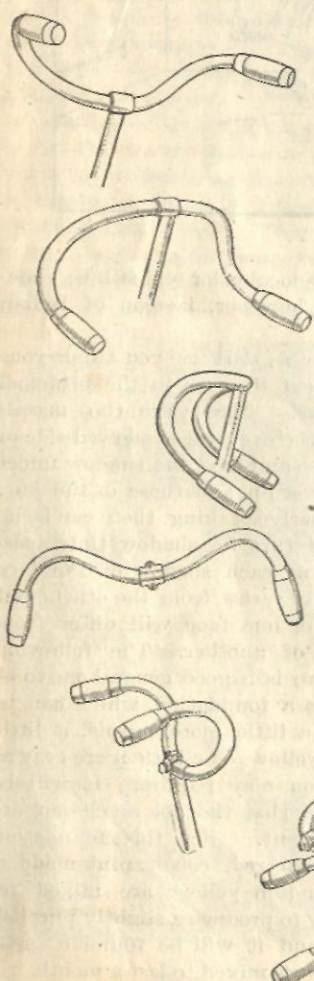
To the brake, perhaps more than any other part of the bicycle, belongs the

present on that momentous occasion, its meagre ounces weight, as compared to its mighty value as a life-saving agent, may furnish an appropriate subject for debate at the inquest. The matter has now been officially brought before the legislature, however, and it is devoutly to be hoped that the compulsory clause will again be enforced, though the cyclists are working to secure its defeat with an energy worthy of a better cause.

Masculine riders have a distinct advantage in what colloquially known as the "foot brake"—i. e., applying the foot to the tire. This is an expedient known to comparatively few women and entails the expenditure of a vast amount of strength and the presence of a cool head—both of which are likely to be *non est* at a moment of imminent peril.

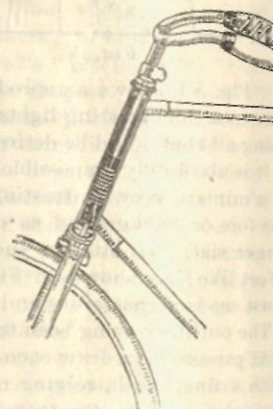
But, apart from its sterling value on occasions of this description, the brakeless wheel does not contain the same possibilities of enjoyment as does one so equipped. The supreme pleasure of coasting must be foregone and the ride down hill, through the infamous back-pedal method, be made almost as much of a burden as the ascent. Coasting, by the way, is another feature of bicycling which has, for some reason, become unpopular, bars for this purpose being completely omitted in recent years. Not a few—the writer among them—regard coasting as the very apotheosis of the cyclists' pleasure. The elevation of the feet necessary in assuming the coasting position may perhaps furnish a prudish excuse for its abandonment among women; though this explanation is grossly inconsistent with the alarming progressiveness in other lines. The fact, too, that it has been abandoned by masculine riders gives the death-blow to that hypothesis. Nor can coasting be justly regarded as more dangerous than other cycling pursuits, as an element of danger is almost inseparable from riding, if not essential to its perfect enjoyment.

It has been the curse of riding, in point of fact, to foster certain contempt for ordinary prudence. Women—and men too, forsooth—who observe the most rigorous hygienic discipline in matters of minor importance, who religiously abstain from underwear imprudences in the between-seasons period, and evidence in a thousand ways their superiority to the generality of mankind in the minutiae, will commit the most flagrant enormities against nature when under the hypnotic influence of the bicycle. Insanely long runs, the absorption of vast quantities of frapée liquids, the suicidal mania for racing, the high

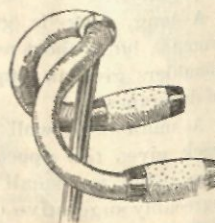


THE FASHION IN HANDLE-BARS.

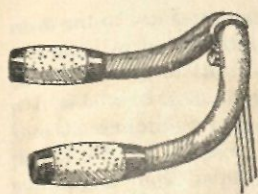
unique distinction of being in desperate demand or none at all. It may be required but once in a life time; but, if not



A MODEL BRAKE.



RAM'S HORN.



THE HAPPY MEDIUM.

life-saving brake is solemnly adjudged unnecessary.

For those, however, who resolutely refuse to forego the added security which the brake affords, the model shown on page 72 may not be without interest. The coil is a steel spring, wrapped spirally and tapered in breadth and thickness from one end to the other, thus affording the greatest strength where there is the greatest strain. The pull comes on the small end of the spring. To prevent scratching a bushing of soft steel is put on the axle, which latter is easily removable. The coil being put on in the direction of its rotation, the

axle does the greater part of the work and the pull on the free end of the coil is very slight. Its general mechanism, however, can best be understood by reference to the sketch.

The advantages of this brake, briefly enumerated, are: (1) Only a quarter revolution of the grip is required to check the wheel. A short stop may thus be effected with infinitely less shock than with other brakes. (2) It does not become useless when the tire is deflated. (3) It responds instantaneously to the slightest pressure. (4) This brake possesses additional value to the wheelman from the fact that it may be used as a kind of lock to prevent the wheel from moving when stacked up. By setting the brake on the tire the front wheel is effectually secured.

A few simple rules as to the proper usage of the brake may not come amiss at this juncture—for, incredible as it may seem, it is intelligently manipulated by comparatively few riders. In respect the brake thoroughly before a journey, to the end that it may not be found wanting at a critical moment. An imperfect brake, indeed, is infinitely worse than none at all, inasmuch as it betrays the rider into a false sense of security. Do not apply the brake too suddenly, if you would avoid the ugliest of falls. The pressure should be even and steady, the back-pedal movement lending assistance where necessary. The brake having been applied, do not become absent-minded and forget to dismount—an eccentricity all too common in these degenerate days. Finally, keep the machine well in check until you can see quite to the bottom of the hill, bearing in mind the risk of a vehicle making its sudden appearance from some side street.

The subject of handle-bars is one which the boldest of scribes cannot essay without trepidation, for the average cyclist has no patience with iconoclasm, particularly when it takes that most offensive form of colliding with his own views of bicycle construction. The extolling of one variety of handle-bars means the belittlement of another—by inference, at any rate—and

folly and the general *olla podrida* of dare-deviltry which masquerades under the name of "grit"—all these forms of bicycle madness are too well known and too often decreed to need repetition here. Yet the innocent coasting-bar is removed, we are told, because it isn't "nice," and the blessed,

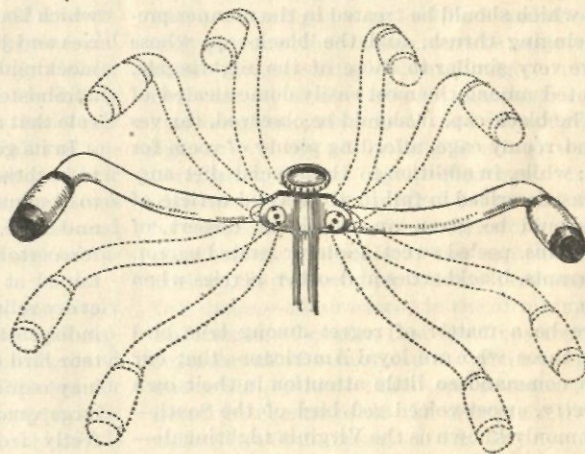
the enthusiastic rider would take issue with you on a far less worthy pretext. "Love me, love my dog," is a sentiment which seems to exude from the very pores of the wheelman, making the task of the humble critic, however well meant, an extremely delicate one.

For general riding, if one may judge by personal experience, the regular "squared" handle-bars are best for women's use, though a prominent cycling club has officially endorsed those of a semi-circular pattern. Perhaps the only objection to the latter is the diminished room allowed for mounting and dismounting—a matter of small moment to the expert rider, but of supreme importance to the novice. At the risk of being dubbed non-progressive, we are moved to assert that *all* handles, of whatever pattern, should be so adjusted that when the rider is sitting straight, the arms are almost extended.

The "ram's horn" handle-bars illustrated herewith are much affected by racing men—or those who would be so regarded. The *bona fide* professionals, however, usually provide their wheels with handle-bars made to order and constructed with a view to their own individual requirements. The ram's horn variety derives its greatest patronage from that peculiar class of cyclists not inaptly styled the "dromedary" genus.

Elderly men appear to take kindly to the square

shaped handle-bars—which would argue for the latter no small degree of comfort and practicality. The notions of the "elderly man" in matters of this kind are not to be lightly regarded. He represents a class of riders not, as a general thing, influenced by motives of economy in the

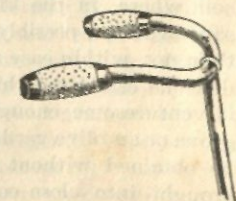


ADJUSTABLE.

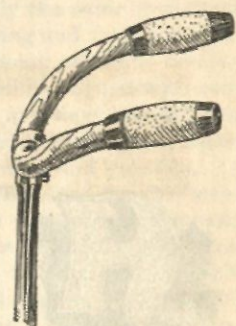
selection of a wheel or its parts. He is fastidious, critical and goes in for true comfort.

The strangely distorted handle bars which suggest a violent encounter with lightning are patronized mainly by the youthful cycling element and those who take even their pleasures seriously. Some of these—the handle-bars, not the youthful cyclists—are absurdly narrow (scarcely more than an inch in diameter) and impress the observer with nothing so much as their unsubstantiality. Handle-bars of this peculiar cast are often seen on weird, made-to-order wheels which are living embodiments of the vagaries of their owners in respect to bicycle construction.

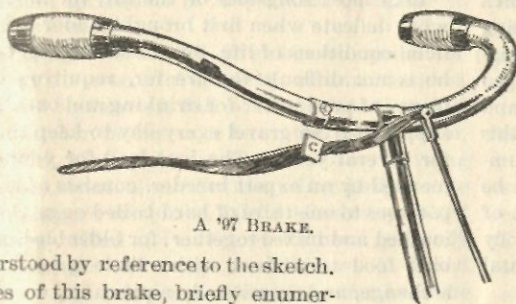
Those who wish to assume now an upright position and anon the scorching attitude, realize their ideal in the "adjustable" handle-bar, of which a sketch is given herewith.



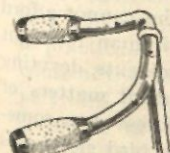
SUBSTANTIAL.



PRACTICAL.



A '97 BRAKE.



FOR LADIES.

Our Captive Songsters.

III.



ALTHOUGH the list of caged birds includes many varieties,—some hundreds, in fact,—few are as well known as those mentioned in our preceding articles. The goldfinch, the siskin and the linnet are all much admired in Europe for their exquisite song, and are extensively used by expert bird fanciers for breeding purposes, being very frequently crossed with the canary. All of these birds, as well as the less dainty greenfinch, belong to the seed-eating species, and, with the exception of a little fresh green food, should be fed exclusively upon a seed diet, canary seed, poppy seed and crushed hemp being their favorite foods. The chaffinch is another feathered songster that our transatlantic cousins greatly esteem as a caged pet, though quite as much for his sprightly manners and docile character as for his cheery song. In his wild state this charming bird subsists chiefly upon caterpillars in the summer and seeds in the winter, but when in captivity should be fed principally upon rape seed, with an occasional repast of meal worms. Hemp seed is not good for him, its tendency being to produce an overplus of fatty tissue, which is fatal alike to the bird's sprightliness and song.

The blackbird, which should be treated in the manner prescribed for the singing thrush, and the black-cap, whose habits and diet are very similar to those of the nightingale, may also be counted among the most easily domesticated of singing birds. The black-cap, it should be observed, thrives best in a long and roomy cage, affording plenty of room for liberty of motion; while, in addition to the special diet suggested—which was described in full in the second article of this series—he should be given an occasional dessert of chopped figs or raisins, peeled sweet apple or grated carrot, with cherries, currants, blackberries and other berries when they are in season.

It must always be a matter of regret among true bird lovers—especially those who are loyal Americans—that our native song birds command so little attention in their own country. The pretty, sweet-voiced red bird of the South—perhaps more commonly known as the Virginia nightingale—makes one of the most satisfactory of cage birds if captured when very young, though when grown to maturity it is difficult, not to say impossible, to bring him into confinement without robbing him of his happiness and, in natural sequence, of his life. Like most feathered songsters, he requires a pleasant environment, but his food is of the simplest, consisting principally of seeds, with a judicious addition of lettuce or other green food and, occasionally, a few meal worms.

The mocking-bird, whose song is considered by some naturalists to excel that of the nightingale in beauty, is, like the red bird, a native of the South. Essentially a creature of the sun, he generally selects for his resting-place a warm, sandy soil, where, in the kindly recesses of the thickly growing sage-brush or, possibly, of the prickly pear,—and, more often than not, within easy reach of some richly stocked fruit garden—he establishes his little home. Sometimes, indeed, he is venturesome enough to set up housekeeping in an orange grove or an olive garden, where food as well as shelter is to be obtained without far seeking; and in such cases, being brought into close contact with man, he usually becomes very tame and fearless.

When snared very young and kindly treated, the mocking-bird is very docile and companionable, but the matured bird almost invariably pines away in lonely sorrow when brought into captivity. Again, the little songster's vocal powers attain their full measure of excellence when subjected to careful and intelligent training; wherefore, in most instances, more gratifying results are obtained by procuring a trained bird from a reliable dealer than by snaring and cultivating a young bird oneself. The price of such a bird, however, is quite considerable, not infrequently reaching the hundred-dollar mark,—which is perhaps the chief reason for the bird's apparent rarity.

Like most songsters of the air, the mocking-bird is somewhat delicate when first brought under the influence of artificial conditions of life, but, once having come to maturity, he is not difficult to care for, requiring only proper plenty of pure water for drinking and bathing, and a generous supply of fresh gravel every day to keep them in good health for several years. The best food for young birds, as recommended by an expert breeder, consists of two-thirds of boiled potatoes to one-third of hard-boiled eggs, the whole being mashed and mixed together; for older birds prepared mocking-bird food is advised, with a little grated carrot by way of a change, and occasionally a pinch or two of cayenne pepper, which is of great service in keeping the stomach clean. Fruits and juicy fruits of all kinds are always acceptable to the mocking-bird, whether wild or tame; but such food must be administered with discretion when the bird is in captivity. The rule that applies with equal force to all caged birds.

In its general aspects the treatment of all the birds referred to in these articles is practically the same—that is, in regard to absolute cleanliness and a sufficiency of wholesome and clear, fresh water. The specially prepared foods advised for certain birds—which, as previously stated, are to be obtained at almost any high-class grocer's, and certainly at every reliable bird dealer's, since they form part of the indispensable stock-in-trade—should be procured by the amateur bird fancier in small quantities, and then only as may require. It is the falsest sort of economy to purchase a large quantity at once, as in all cases the food must be perfectly fresh when given to the bird. Staleness of any food, such as meal worms, ants' eggs, etc., is equivalent to decomposition, and this—as the veriest tyro must know—results with it an appreciable certainty of danger, if not, indeed, of death. Equally disastrous in its effects is tainted water, hence, where there is the slightest ground for suspecting the water obtainable is contaminated, it should not be given to the birds until it has first been boiled and allowed to cool.

It is a fact not to be denied that the mortality among caged birds is very great,—though quite unnecessarily, if the proper precautions be observed. Bird diseases, like most of the diseases peculiar to mankind, are easier to prevent than to cure, hence, in regard to them, at any rate, the old proverb holds good—"An ounce of prevention is worth a pound of cure." The "level-headed" owner of a fine singing bird, like the possessor of a prize horse or dog, realizes that he cannot afford to let his pet become sick; hence, so far as human foresight will permit, he guards against all possible accidents, devoting particular attention to the obviously important matters of food and cleanliness. Nevertheless, as sickness does sometimes come in spite of all precautions, and as bird sickness, if not, as a rule, last more than a few hours at most,—in

cases out of ten terminating in death unless treated at once,—it is manifestly essential that even the amateur bird fancier should know something of the character of bird ailments, as well as how to treat them. Thus it has been decided to devote the remaining paragraphs of this article to a consideration of this one subject, and to offering such suggestions as may appear most helpful to the inexperienced reader.

An essential point in successful bird keeping is the ability to distinguish between a sick bird and a healthy one—a faculty which can only be acquired by dint of unceasing vigilance and careful training of the power of observation. The unobservant person is the bird's greatest enemy,—none the less dangerous because he happens to be passively rather than actively cruel,—and has obviously no right to essay bird keeping at all; and while it is well to inculcate in children a love of dumb creatures, their untrained minds are generally so little capable of sustained devotion to any one pursuit or object, that it is nothing short of a crime to entrust these helpless living things to their intermittent care. This by the way, to such parents and guardians as may find it applicable to their own individual cases.

But little as the signs of health or sickness impress the unseeing person, to the watchful eye they are unmistakable. The healthy bird, for instance, is full of life and motion, flitting hither and thither in his cage like a restless sunbeam, and observant—with his bright, clear eyes—of everything that comes and goes about him. But the ailing bird, on the contrary, sits moping on his perch, his lack-lustre eyes half closed, his plumage ruffled and unkempt, his head generally half concealed beneath his wings, and his whole aspect dreary and forlorn. If he does not refuse altogether to eat he attacks his food with a ravenousness that is in itself a warning symptom, while his breathing is heavy and irregular, and accompanied usually by palpitation that is painfully visible. In health the very pink of neatness, the bird invariably neglects his toilet when sick; hence his feathers lose their smooth, glossy appearance and become at once dull and unlovely, sometimes even losing their color as well as their sleekness. These may be set down as among the symptoms that are generally present in any kind of bird illness and whenever observed, are invariably to be accepted as indications of physical distress.

Among the diseases to which caged birds are peculiarly subject are catarrh, consumption, diarrhoea, constipation, apoplexy, epileptic fits, the reeling disease, rheumatism and gout; of which the last three, being directly attributable, for the most part, to easily remedied causes, may very properly be treated of first. Gout, though found chiefly among old birds, is not necessarily an inevitable accompaniment of age; on the contrary, it very frequently arises from cold or over-feeding, and in such cases will generally yield to proper treatment, of which a warm but even temperature, plenty of sunshine, a large, airy and thoroughly clean cage, and a hygienic and moderate diet are the principal features. Rheumatism is a natural result of dampness, and may be avoided by having the cage well dried after cleaning and by scraping the perches clean instead of washing them. The reeling disease is in most cases caused by the cage being too small or of a round shape, or by the perches being placed too high, and, the bird being removed to a larger and properly constructed cage, the trouble is shortly overcome. This ailment, however, must not be confounded with the dizziness arising from brain disease and the presence of internal parasites,—a disease which is practically incurable. If any doubt exists as to the real cause of the dizziness it is better in all cases to consult an expert bird doctor; for, whether relief is afforded or not, the owner of the bird at least has the satisfaction of knowing that all has been done that it was possible to do for the tiny sufferer.

Catarrh in a bird presents practically the same symptoms as in a human being, sneezing, coughing and frequent gasping for breath being among them. Being unable to breathe through his nostrils, owing to their being clogged with mucus, the bird opens his beak in order to relieve himself, and the air, being thus constantly admitted to the throat, causes the delicate tissues of the latter to harden and contract. A cure for this trouble is not always possible, but the first steps toward obtaining it are to place the patient in an evenly warmed room, to bathe his beak with salted lukewarm water—not too salt, however—and to anoint his nostrils with warm sweet oil. Bathing should not be permitted until the trouble has been overcome, though a vapor bath may be of great service in breaking up the malady. This is given by wrapping the cage in a damp woolen cloth and placing it near the stove, upon which should be kept a kettle of boiling water.

Epileptic fits, if not caused by the brain disease already alluded to, are generally the result of improper feeding, and may sometimes be cured by a return to a normal diet. The same treatment may be applied to incipient cases of apoplexy, though as a rule the bird does not live long enough after an apoplectic fit to be treated at all. Too little exercise and too much food of a fat-producing tendency are responsible for any number of bird ailments; thus a rational diet and a roomy cage are plainly the best preventives against possible ills.

Constipation and diarrhoea are both prolific causes of consumption in caged birds, while in themselves they are generally the direct results of either cold or improper feeding. The diseases are alike in one respect—that both lead to intestinal inflammation if not speedily arrested, and from that on to death. Light, air, warmth, cleanliness and wholesome food are a safeguard against both maladies, though when actually present other means must be resorted to in addition to these. Insect-eating birds may be given meal-worms drowned in sweet oil as a remedy for constipation, while grain-eaters may be given green foods and bits of ripe fruit or chopped figs; a few drops of castor oil, mixed with a little crushed hemp seed, is also highly efficacious. In the treatment of diarrhoea, on the other hand, all green foods and fruit must be withheld, and though the castor oil may be given with great benefit, it should, if the complaint show no signs of abating, be followed by a little laudanum,—not more than two drops,—administered in the drinking water. It will be understood, of course, that the drops are to be placed in a receptacle full of water, and not given to the bird in bulk. As one or the other of these two diseases is almost invariably noted in consumption the treatment given the bird when afflicted with the last-named malady may, generally speaking, be in accordance with one of the two methods indicated. It cannot, however, be said that the outlook for a consumptive bird is a hopeful one, the disease almost invariably having a fatal result.

The moulting season, which usually extends from July to September, but about which nothing really definite can be stated, often produces results similar to those of illness in the bird's appearance, though, provided the usual care be given, there is little or no danger of actual sickness. The moulting bird is always more or less sullen and irritable and should neither be expected nor coaxed to sing; indeed, aside from the ordinary daily attentions that his comfort and well-being demand, he can stand a good deal of letting alone—and be the better for it. He should be subject to no marked changes, either of diet or location, during this season, excepting that, if he be of the soft-eating species, he should be fed plentifully with insects and meal-worms; while, if he be a grain-eater, a little poppy seed and chopped hard-boiled egg may be given him. It is very important that he should be kept comfortably warm and that there should be no exposure to draughts or sudden changes of temperature.

Pretty Work for Skilful Fingers.

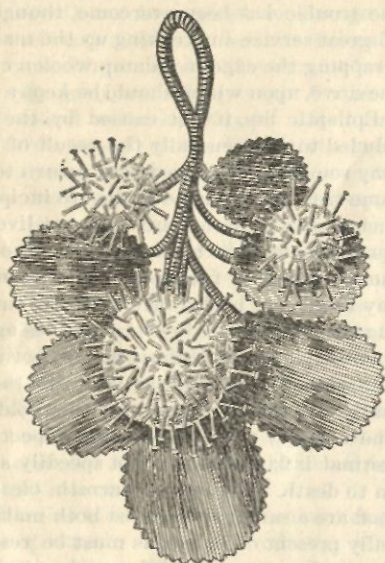


OW THAT the days are growing shorter and it has once again become time to gather around the centre table, with its genial lamp, when the evening meal is over, fancy-work, that has long been neglected during the warm weather, will be once again a welcome pastime—or occupa-

tion, perhaps, would be a better word. A word to the wise—it is none too early to begin holiday gifts. They can, if begun now, be finished with care, tied up daintily and laid away until presentation time, instead of being hurriedly constructed, and bearing only too plainly unmistakable marks of undue haste.

Many of our readers are probably not aware that the golden and crimson autumn leaves, which are now glorifying forest and lane, can be made a lasting and most lovely decoration for photograph frames, blotters, and numerous other useful and pretty little trifles. We have only space enough to show the first mentioned of these articles. The foundation is cut from heavy cardboard, which is then covered smoothly with cartridge paper, deep brown in color. Either boiled flour and water paste may be used to fasten the paper to the cardboard or the mounting paste which comes ready prepared for photographers' use. The paper should be cut a trifle larger all around than the cardboard and the surplus folded over the edge and pasted down, a backing of white enamel paper making all neat on the wrong side. The frame should be placed under an even, heavy weight until perfectly dry, then the autumn leaves applied, the same mounting paste being used, care being exercised not to put on so much of the stickitive that it will run out beyond the edges of the leaves upon the cartridge paper. The leaves should be laid between sheets of blotting or newspaper as soon as gathered, and the papers changed every day until the leaves are perfectly dry, when they are in a proper condition to use. The photograph frame illustrated was decorated with maple leaves in different shades of scarlet. The stems connecting the leaves are painted upon the paper with oil colors after the leaves are applied, burnt sienna and crimson lake being used, with a little king's yellow and white mixed for the high lights. After the leaves are firmly attached, the entire frame—paper, leaves, etc.—should receive a double coating of white varnish, one coat being allowed to dry before the other is applied. When the last one is dry the frame and its decoration will be as imperishable as if encased in glass.

The panels of the catchall on page 77 are decorated in a similar manner, only the foundation is a strip of birch-bark backed by cardboard and held by a frame of pine twigs,



PINCUSHION AND NEEDLEBOOK.

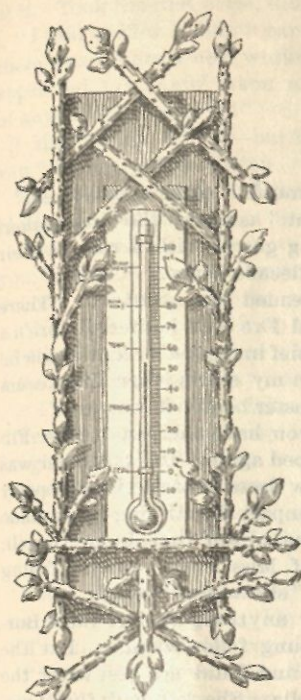
narrow brown ribbon being used to hold the frame and panels together. Straps of wider ribbon, which are not visible in the illustration, unite the back and front. The back is made of a heavy sheet of cardboard covered with brown paper the same shade as the ribbon. The catchall may be made in miniature size, to stand on the writing-desk and hold stamps or pens, or can be made sufficiently large for newspapers. The twigs of a locust or thorn bush make very pretty frames. So, too, do those of the oak tree; and branches of acorns and their cups or tiny pine cones can be turned into ornaments for the corners. The frame of twigs, whatever kind is used, should be varnished as well as the panels. When applying the leaves great care should be taken to have every part lie perfectly flat, and a soft wad of cotton should be used to pat them down firmly upon the foundation. Otherwise bubbles of air will enter and the loose part of the leaf will crumble off as soon as it becomes perfectly dry.

To this same order of work belongs the rustic frame for a thermometer shown on the same page with the catchall. Of course, it is not possible to get branches with buds or twig terminations on each end, as shown in the picture, but it is possible to gain the same effect by shaving very thin a twig having a budded end and also the plain end of the twig you desire to use, then fasten both shaved ends together with fine wire or tiny brads. If the latter cannot be obtained small enough, pins will prove a good substitute, and the projecting points (for they are sure to be too long) can be cut off close



AUTUMN LEAF PHOTO-HOLDER.

to the twig with stout scissors or a pair of nippers. The backing for the thermometer should be of wood—a pine or holly panel cut in the right way of the grain so that it will not warp. This should be stained any desirable color, to make a contrast between the wood and the white of the metal indicator. Vivid green is a favorite color for such panels, and it combines effectively with the warm brown of



PINE BRANCH THERMOMETER FRAME.

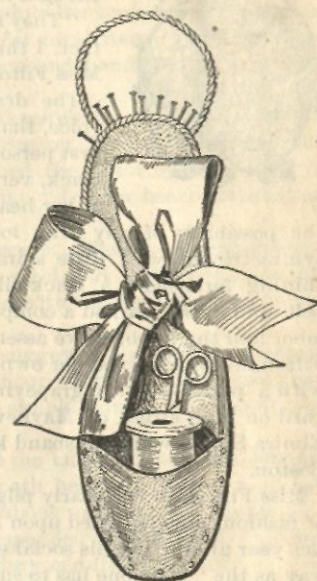
the branches. Wherever the branches or twigs cross, the wood must be notched on the under side so that the notched parts fit into one another, making the upper surfaces all on the same level. The metal indicators always have small perforations, either in each corner or at the top and bottom, through which screws may be inserted to hold the thermometer to the wooden panel. A metal eye or loop should be attached to the back of the panel by which it may be hung up. A little exercising of good taste and ingenuity will enable one to turn out very handsome trifles made of twigs, acorns and cones, and just at this season it is a good plan to lay in a collection of such materials for future use, for as soon as the heavy frosts and snows come, the woody matter becomes so saturated

with dampness that it rots and is unfit for the purposes we have mentioned.

A pretty little novelty in the shape of a pincushion and needlebook combined, is shown on page 76 in the first illustration. The flower it is supposed to represent is of a kind unknown to botanists, but the general effect is very good, nevertheless. The leaves are made of green felt pinked around the edges. They are caught down upon a thin cardboard foundation, behind which are several leaves of white flannel, the same shape as those of felt, and either feather-stitched or pinked around the edges. The cardboard foundation has little projections at the base of each leaf which are sewed to the wire stems. The latter are then closely wrapped with green chenille or silk. The best plan is to make the leaves and flowers first. Then attach all to the wire stems which have been previously arranged, the wrapping with chenille or silk coming last of all. The flowers are made of circular pieces of cheesecloth gathered over bunches of horsehair or bran and then covered with pink velvet. Of course, other colors and materials may be used, or a combination of shades or hues in one group. Velvet is selected in the present instance because it does not show the pin-holes after the pins are withdrawn. When presented, the balls should be bristling with pins, the small ones being thrust into the small balls and the larger size reserved for the large ball. They should only be thrust in far enough to keep them in position, for much of the effect depends upon the

glistening spikes projecting from the velvety pink foundation. A dainty addition is some good sachet powder inserted between the cheesecloth and the velvet before the whole is sewed or tied up. Then the floral spray will not only be good to look at but fragrant to the nostrils. The sprays can be made small enough to be attached to the side of a work-bag or basket, or large enough to hang beside the toilette mirror. In the latter case the needlebook might be dispensed with and the leaves used merely for ornament.

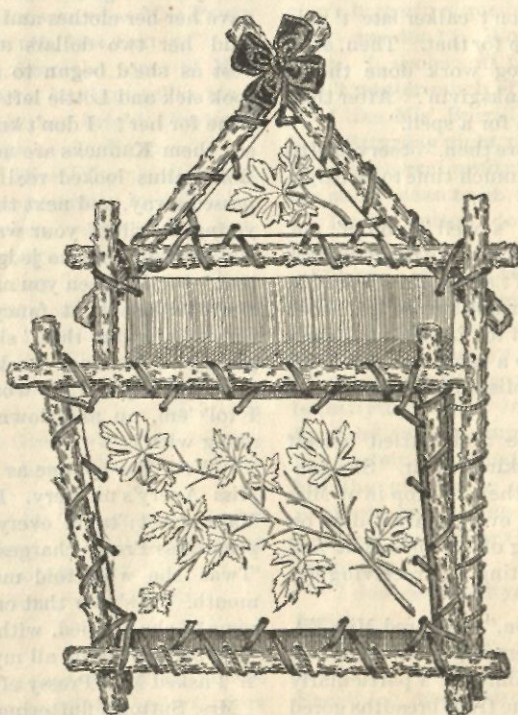
A handy little mending-case is the one shown on this page. It is just large enough to hold the thimble, spool of thread and a tiny pair of scissors, although needles and pins, of course, form part of the outfit. The slipper is made of cardboard covered with any preferred material—velvet, satin, brocade, duck or white linen. The toe can either be left plain, painted or embroidered as the fancy of the maker dictates. It is held to the sole portion by tacking, and the edge of the sole is finished by a cord or binding of ribbon. A loop of the cord is added so that the slipper can be hung up. The needlebook, like the one described for the spray, is made of leaves of white flannel, and the pins are inserted around the edge. The band of ribbon, which is tied around the middle of the case, terminating in a bow in front, is not merely for decoration, for under it in the back is thrust a card of darning cotton, the little pocket formed by the toe being the receptacle for a spool of white cotton, scissors and thimble.



SLIPPER MENDING-CASE.

Another pretty and useful little affair which can be made by this pattern is a match-holder. Very stiff sand-paper should be used for the sole, while the toe can be made of kid over cardboard, the material being supplied from the wrist of a glove. The sole should be bound with narrow ribbon, also the top of the toe, the kid of the latter at the sides being neatly tucked under, between the cardboard and the sole. When intended for a match-holder the bow of ribbon may be omitted but the loop by which the article is hung up should be, of course, added.

If the maker is anything of an artist she can paint in water colors some appropriate little design or motto on the kid toe. One match-holder with a scarlet kid toe had two black cats in warlike attitudes painted upon it, while beneath was the inscription, "A Scratching Match." The sole of this slipper was bound with black satin ribbon, and a ribbon loop suspended it.



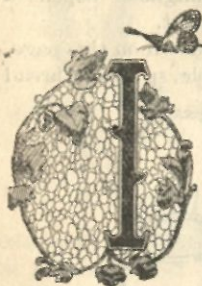
CATCHALL OF TWIGS AND AUTUMN LEAVES.

"A Scratching Match." The sole of this slipper was bound with black satin ribbon, and a ribbon loop suspended it.

Mrs. Sutton's Opinion.

BY EDITH ROBINSON.

PART II.



SAW some jet trimming into Silsbee's that was handsome," hesitated Mrs. Sutton, "only 'twas a little more than I thought he ought to ask for it."

"They're wearin' jet consid'ble. In fact, I think jet is always elegant," said Miss Filton, judicially.

The dressmaker had a high-pitched voice, that reached its crescendo on the first person singular. Her hair was very black, very scant, and drawn to the top of her head with a rigor that precluded

the possibility of any stray locks, except in front, where a symmetrical row of little spiral curls fell over a high and shining forehead. A black silk apron, with a pink ribbon belt and bow, marked a compromise between the dignity of labor and the unobtrusive assertion of social prestige. Miss Filton not only owned her own house—a two-story structure with a piazza—and a grapevine-covered arbor in the front yard on Pine street, off Mayhew, but she had a cousin, Mrs. Elmira Stone, whose husband kept a grocery store in South Boston.

Miss Filton, in her yearly pilgrimage to Boston as the shrine of fashion, always called upon Mrs. Stone, and for the rest of the year alluded to this social event in a vague and dignified way as the "time one has to snatch from business for social demands."

"No, I guess I don't need to take your measure again," said Miss Filton, taking in her customer's dimensions with the eye of an expert.

"I generally flesh up a little in winter," assented Mrs. Sutton, with her genial laugh, "but I don't calker'late t' gain much in the summer. Don't have time for that. Then, after the beef cretur is killed and the hog work done there's a sight of baking to be done up for Thanksgivin'. After that, Luella and I do calker'late to sit down for a spell."

"Tain't many as git time much before then," observed Miss Filton, sympathetically. "I don't git much time to be neighborly myself."

"There's them who can't afford it 's well 's you 'n' me, who sits down in the morning at eight o'clock to fancy-work," said Mrs. Sutton, solemnly. "I don't say nothin' about it, because, as you know, Miss Filton, I'm not one to go about talkin' about my neighbors, but I said to Luella, no longer ago than last night, I'd jest like t' take a look into Mis' Burrill's sink-room and pantry,—but law, Miss Filton, it's best not to call no names!"

Mrs. Sutton had unclasped her cape and settled herself comfortably back in the capacious rocking chair. She generally managed, on one pretext or another, to drop in at Miss Filton's and learn the county gossip on every market day; on the present occasion, her business being of an important and valid nature, she felt justified in imparting and receiving her full measure of news.

"No one would ever think that of you," answered Miss Filton. There was an emphasis on the personal pronoun, a certain snap in the beady black eyes that hinted of a particularly plummy bit of gossip. "You'll have the front breadths gored consid'erable?" The change of subject was too abrupt to escape her customer's notice.

"Maybe 'twould be better not to gore 'em too much," replied

Mrs. Sutton, prudently. "T wouldn't make over as well."

"I dunno but that you're right," assented the dressmaker who was accustomed to making gowns with a view to the adaptation to the fashions of a decade hence.

"An' do put in a pocket," pleaded Mrs. Sutton. "The ain't no pocket in this skirt, and I've been bothered more'n little by dropping my handkerchief in meetin' or at the sewin' circle. I always put a pocket in my skirts when I make 'e myself, and I can't no wise git uster bein' without one."

"Oh, well, I guess I kin let you have one," said Miss Filton, soothingly. Her eyes snapped again. Her customer was too much occupied with her new dress to have risen properly to the bait. Her eagerness to impart the stirring news made her heedless of *finesse*. "I've heard tell that Luke Burrill up your way, has married one of Miss Avery's girls. Your fellers sometimes take a notion," she added, liberally.

"Well, I wouldn't like to say anything against Luke Burrill's folks, for he's a likely young feller enough. But th' Burrills never was forehanded, and I did not jest favor th' way he uster hang round Luella. She ken look fur some body higher'n Luke Burrill, with a farm, half pasture 'n' ha swamp, 'n' a mortgage on his house big enough t' eat it up. I ain't got it quite clear in my mind as t' what they're livin' on. I never could stummick a furriner!"

"No, Mis' Sutton, or I either," agreed Miss Filton. "'S'f as ever I heard, there wa'n't never a speck of harm about Lottie Deboy. They say she went to church reg'lar—not th' First Church. You know only our first people go there—' they do say that she 'n' her mother had a real pretty tenement out on the mill road. They was French Canadians, and I've heard say Lottie was real tasty with her fingers, and that Miss Avery set a sight of store by her. She did well by her, too, gave her her clothes and boots the first two years and then paid her two dollars a week when she was apprentice. Jest as she'd begun to make herself useful her mother was took sick and Lottie left Miss Avery—after all that had been done for her! I don't know how they made out t' live—the say them Kanucks are master-hands at scrimpin' and savin' Lottie allus looked real neat 'n' tasty. Then, Mis' Deboy passed away, and next thing I heard was that she's married young Burrill of your way."

"Maybe I ain't no judge of bonnets," suggested Mrs. Sutton, "but between you and me, I don't think much of Miss Burrill's knack at fancy-work. I'd orter to know a little somethin' about that," she added, modestly, "seein' they've put me on the fancy-work committee for the last twenty years at the county fair, 'n' wouldn't take 'no' for an answer when I tol' 'em, up and down, I couldn't nohow be bothered along with it."

"Well, I'm not one as could be suited, no more'n you, by Miss Avery's millinery. I've allus been to Miss Pressy up on Main street; 'tain't everyone as would be willin' t' give the price Miss Pressy charges, but Lor', it's worth the difference. 'Twas she who told me—" Miss Filton pursed up her mouth. "I s'pose that crazy quilt you pieced was jest hand some?" she queried, with an air of "making conversation."

"I'd ben saving up all my best pieces for you this long time 'n' I asked Miss Pressy ef she saw it at the fair."

Mrs. Sutton's fluttering little laugh befokened her appreciation of this recognition of her artistic abilities.

"Miss Pressy said it was jest the handsomest thing at th' fair," Miss Filton went on. "She said everybody was lookin'

at it. Took the first prize, didn't it?"

"I said as how I didn't care about takin' the prize, seein' there was others who'd worked 's hard as I, 'n' who'd be disappointed, not havin' taken a prize; but they wouldn't hear of anyone else takin' it!"

"Miss Pressy did say—but I don't know as I'd better tell you," hesitated Miss Filton.

Mrs. Sutton's laugh and the mildly expectant look in her blue eyes gave evidence of pleased anticipation.

"Of course if you don't want to tell, I ain't agoin' to ask you," she said, giving to anticipation the slight piquancy of doubt. "I ain't one of the cu'rus kind."

"Nor I ain't one to stir up trouble between folks," responded Miss Filton; "but when a body can say anything like *that*, I feel as though 'twas my dooty to let somebody know!"

"I know what other folks say; I guess it don't make no difference what Miss Pressy said," rejoined Mrs. Sutton; her laugh was as mellow as low, but there was a suspicion of resentment in her tones. "I guess Mr. Sutton 'll be a-waitin'," and she made a feint of gathering her cape about her—a ruse which did not in the least deceive her entertainer.

"Well, I ain't one of the pryin' sort, neither, as I guess everybody in Deanton kin tell you," said Miss Filton. "Twouldn't go no further?" she added, tentatively.

"Not a bit," agreed Mrs. Sutton.

"Well, then, Miss Pressy, she was a standin' by the quilt, admirin' it and reading the po'try you'd writ on it. She said it was real good po'try, touchin', and real kind of nat'ral"—Miss Filton was playing with the delicious bit of gossip as a cat plays with a mouse—"tell who should come up but Lottie Deboy as was, with her husband, an' they stopped 'n' looked at the quilt. An' Miss Pressy she heard Lottie Deboy laugh and say, 'Oh, Luke, look, *did you ever see anything so frightful?*' 'N' then they both laughed and made jokes about it, till Miss Pressy couldn't stand it no longer, but jest looked at Lottie Deboy full in the face to see if she couldn't shame her. But I declare, him and her was so took up with each other that she hadn't a notion to look at anybody else. *It orter took the first prize—for ugliness!*" That was what Miss Pressy heard! I'm telling you the solemn truth, Mrs. Sutton."

The mellow roundness was gone from the tones of Mrs. Sutton's laugh, and in its place was a hard, metallic ring. There was a cold, almost cruel look in her bright blue eyes. She arose abruptly, fastening her cape as she did so.

"But Lor', I wouldn't mind," said Miss Filton, soothingly. "If I was you, I jest wouldn't pay no attention to it."

"Tain't likely it makes any difference," returned Mrs. Sutton, her head thrown back as her fingers groped uncertainly for the fastening of the cape. "It's easy 'nough to see where the trouble comes in. Mis' Burrill sent a sofy piller all worked with wish-washy flowers to the fair. I jest hated to tell her, but we couldn't take that piller no how. I kind o' thought Mis' Burrill was lottin' on the prize, and it was kind of hard, maybe, to find that the c'mittee couldn't take her work, but we couldn't, nohow." As Louis the Great was wont to say, "I am the State," so in Mrs. Sutton's tones was the assumption, "I am the committee."

"Do tell!" It was an unexpected bit of return gossip for that furnished by her crony, Miss Pressy. "Well, if you must be goin'! You'll be in next week to try it on?"

"Don't forget the pocket!" was Mrs. Sutton's reply.

PART III.

Unlike her usual habit, Mrs. Sutton preserved an almost unbroken silence on the homeward way, till the general store and postoffice at Four Corners was reached. Mr. Sutton handed her the reins, preparatory to inquiring for the mail—which rarely consisted of more than the weekly agricultural

paper. The farce of inquiring was, however, observed, with scrupulous exactitude, as becoming to the dignity and importance of a man of his weight and influence. Mrs. Sutton aroused herself from her brown study.

"Ask Mr. Webster if there's anything in the Burrill's box," she said. The words were spoken almost mechanically. The little act of neighborly kindness was a frequent one in Four Corners, where the distance to the postoffice from the more remote sections of the township was considerable, and nobody was ever in any particular hurry for a letter that was as good reading next week as this. No one was more frequent in such little offices than was Mrs. Sutton; she drew her cape more closely about her and waited while her husband exchanged a few morsels of town gossip for local items. She scarcely turned her head when her husband handed her a letter addressed to "Mrs. Luke Burrill."

"Wonder who Luke Burrill's wife's got to write to her in New York," speculated Mr. Sutton, having examined the postmark minutely and weighed the letter speculatively in his hand before relinquishing it. "I never heard tell she had any folks there."

But Mrs. Sutton made no answer. She sat looking straight before her, with that strange rigid look upon her face, till they drew near the little house with the new shingles on the shed roof.

"Don't see anyone round," suggested Mr. Sutton; the team had stopped opposite the rear door. But the front door had opened and Mrs. Burrill, in a simple print gown, stood upon the threshold.

"I was jest a-goin' round to the kitchen," said Mrs. Sutton, as she came slowly up the path between the rows of late asters. "I thought you'd be about ready to dish supper."

"Julia's seeing to that," responded Mrs. Burrill. "I was finishin' a centre-piece. Maybe you'd like t' see it?"

Curiosity to see the inside of Luke Burrill's new house overcame resentment, and Mrs. Sutton followed her hostess into the neat little parlor.

"Sech a lookin' thing!" she commented afterwards to Luella, "All the stitches were jest alike, 'n' the whole thing want'n bigger'n a good-sized napkin. 'Twas worse than the sofy cushion! Would you believe it, she laughed when I spoke of the pillers, and said she guessed it didn't matter much ef it wasn't took."

"I like Mis' Burrill," said Luella, who was drawing the huge Saturday night pot of savory beans from the oven. "I think she's real pretty spoken. She asked me t' come and see her and I mean to go, real soon."

"Luella Sutton, don't you let me hear of your goin' to see Luke Burrill's wife. Now you mind what I tell you!"

The girl's eyelids reddened a little, her cheeks, pale and somewhat puffy, seemed to distend, but she gave no other sign of dissent or contemplated rebellion. At home, more than in the village, was Mrs. Sutton's word law.

Luella Sutton was rather a pretty girl, with an attempt at beautifying herself in the frizzled bang that lay upon her forehead and a voluminous choker of pink ribbon that unfortunately accentuated the unsightly blotches on her face; but the girl was so sweet tempered, her eyes, blue like her mother's, had so true a fashion of looking at one, that the general verdict of Four Corners was that Lou Sutton was a "good-lookin' girl."

"I don't see what you've got against her, mother," she ventured.

"She's a furriner," returned Mrs. Sutton, solemnly. "You mark my words, there ain't no good comin' of a furriner! She didn't wash dishes, she told me, because—it made her hands rough! Folks in Roscom Four Corners ain't so fine yet that they're afraid their hands won't be soft and white. Tain't no wonder that Luke Burrill's behindhand with his

mortgage money!"

As though in response to this emphatic speech, there was a knock on the kitchen door. Luella opened it. It was Luke Burrill's fresh, hearty voice that greeted her.

"Father's out to the barn seein' to the chores," responded Luella, flushing in some incomprehensible fashion. "Won't you come in? Ma'd be real glad t' see you."

There was no confirmation of this welcome from Mrs. Sutton; she had disappeared in the buttry.

"I told Lottie I'd be back by the time she had supper dished," answered Luke. He was a tall, ruddy-faced young fellow, with dark hair and clear gray eyes. His voice had a pleasant ring and a suggestion of musical notes in it. "I'll go round to the barn," he added, and strode along in the direction of the big, red-painted building that was such substantial evidence of Eben Sutton's prosperity.

Supper—the "meat victuals" that a hearty country appetite, stimulated by the twenty-mile drive, demanded—had been on the table some minutes before Mr. Sutton made his appearance. Having wet his hair by a thorough soaking in the sink room, and combed it sleekly away from his temples at the little glass over the kitchen shelf, Mr. Sutton took his place at the table. Having dissolved the sugar—three lumps—in his tea by the somewhat cumbrous process of shaking his cup with a gentle rotary movement, Mr. Sutton at length spoke.

"Luke Burrill's paid up the interest money."

"How'd he git it?" queried his wife, somewhat absently; she had not yet emerged from her brown study. "I thought he told you late as las' night that he'd have to wait till his winter apples sold. There's been sech a sight o' apples this year, folks might as well give 'em away as expect to sell 'em."

"Reckon 'twas somethin' of a surprise t' Luke's well as me," suggested Mr. Sutton. "Leastwise he said his wife give it to him. Mebbe she'd saved up her wages, or suthin'," he concluded, vaguely.

"His wife didn't have no wages t' speak of," rejoined Mrs. Sutton, her interest now sharply aroused. "I had it only this afternoon from Miss Filton; 'n' her mother was sick for a year 'n' more; 'n' from what I've heard tell, Luke Burrill's wife had pretty hard work t' git along, after she got out o' work. She left Miss Avery's shop mighty sudden."

"He paid the interest on the interest, too," added Mr. Sutton.

But his wife, with unwonted lack of concern in any financial operation, had relapsed into silence again, and her husband and daughter, taking the cue from her, made no further attempt at conversation.

It was not till after supper, and Mrs. Sutton had gone into the bedroom opening from the kitchen, that an excited exclamation and a call to her daughter, brought Luella to the spot.

"I've lost my pocketbook," said Mrs. Sutton, "and every penny there was in it—except what I paid for my black silk. It's gone—all my butter 'n' eggs money for three months!"

"Oh, don't believe it can be gone, mother," said Luella, encouragingly. "You didn't go nowhere but to Silbee's and Miss Filton's, did you?"

"Not another place, except—" Mrs. Sutton was examining various impossible receptacles about the room, urged, no doubt by an impulse like unto that of the woman's who when her child was lost, went into the kitchen and poked down the sink with a fork; "except to Mis' Burrill's," she concluded, intent on shaking the calico cushion of the rocking-chair. Perhaps it was the sound of her own words that aroused the sequence of recollection; perhaps it was that the smouldering distrust and resentment of the country side toward a "furriner," fanned as it had been by the animadversions upon her handiwork, all at once broke forth into flame.

"Except to Mis' Burrill's," she repeated, and her closed lips, and the sudden air of resolution with which she turned to her daughter, completed the sentence.

"Oh, mother, you don't think—" cried Luella, shocked.

"There's them that knows more about it than you nor I," answered her mother, oracularly. "I guess you needn't go hunting round for it, Luella," she added, as the girl, in protest against the harsh accusation, went down on hands and knees in search behind and beneath the scanty furniture. "I had the pocketbook in my hand all day, I never once missed it till this minute. Seems if it couldn't have been gone out of my hand very long."

"Mother, you don't think—" the girl flushed painfully and did not finish the repeated sentence. "I'm goin' straight to Mis' Burrill's 'n' see if you didn't leave it there!" she said.

"Luella, don't you stir a step!" cried her mother. "You go to the choir practice, jest as you started to go. Folks who are bold enough to take money are generally bold enough to keep it. I've always said I never would let a furriner set foot in this house; when you was little 'n' ailin' 'n' seemed as though we kind o' needed hired help, I told you father I'd make out t' do the work, but I wouldn't have none of them foreign truck from Deanton, Irish or Canuck. Now you see what they're up to, give 'em a chance!"

Luella had quietly retreated into the kitchen. Half an hour later, her mother, in her ordinary blue-and-white check calico, appeared with a huge pan of apples to be pared and quartered in preparation for drying; no one had ever seen Mrs. Sutton sit down with empty hands. Her daughter sat on the other side of the table, engaged in the Saturday night mending.

"Luella, you needn't speak to Mis' Burrill to-morrow afternoon," said Mrs. Sutton, abruptly. Luella's eyelids reddened, but she made no remonstrance.

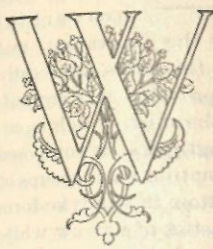
The following morning there were many glances directed toward the pew where Mrs. Burrill sat; she looked prettier than ever in the little bonnet of black velvet and yellow chrysanthemums—her own handiwork. Roscom Four Corners had not altogether made up its mind to accept the "furriner" and was keeping a sharp eye upon the little French girl for any untoward act that might aid its decision. It did not escape the sharp vision of the matrons that Mrs. Burrill flashed a glance of amused intelligence to her husband when old Deacon Foster came out, as usual, half a line behind in the rendering of the doxology. Very, very little was needed to set the tide of popular opinion strongly against Luke Burrill's wife.

(To be continued.)

WORK VERSUS WORRY.

IT is a well understood fact that it is not work that kills, but worry; and from this text some most sensible and profitable hygienic discourses have been preached during recent years. The conclusion of the whole matter is this. Brain work is conducive to health and longevity, while brain-work causes disease and shortens life. The truth of this statement and its application to what we see around us are evident enough; yet it is well that such subjects should be continually discussed. A life of intellectual labor, although severe like that performed by the judges of our highest courts, by scholars and persons devoted to literary pursuits, if unmingled with excitement and followed with regularity, is not only a happy life, but is seen also to promote bodily health and long life. On the other hand, mental cares, suppressed emotions, and occupations which from their nature are subject to great vicissitudes of fortune and constant anxiety break down the lives of the strongest.

The School Luncheon Basket.



WITH the opening of the school session early in September the careful house-mother whose domestic lines happen to be cast in the outlying districts finds herself confronted by the perplexing problem of how best to arrange the children's mid-day meal. When the home is situated at a distance from the school, as is very frequently the case in country places, it is practically impossible for the little folk to present themselves at the family luncheon table, yet it is almost always with misgiving that the mother who takes thought for their bodily health as well as their mental culture yields to the necessity of providing a luncheon basket. Cold food, she reflects, anxiously, is neither very wholesome nor very palatable, particularly during the autumn and winter; while hot food, on the other hand, is generally unattainable away from the home table. Thus, between Scylla and Charybdis, the maternal heart has a rather worrisome time of it, for which the youngsters concerned are not a whit the better.

Now, as a matter of fact, the school luncheon may, with a little care and forethought, be made as dainty, as attractive and as nourishing as a meal eaten at home. Cold it must be, of course; but if it be partaken of in a warm schoolroom, that is a disadvantage which the average child with a normally healthy appetite will take not the least count of. What is infinitely more important, from the juvenile point of view, is that the various items included in the *menu* should be selected with due regard for the individual taste of the consumer—which usually inclines in the direction of what are expressively termed "goodies." Slices of cold meat sandwiched between thick pieces of bread are not particularly appetizing at any time, and it is not greatly to be marveled at if the young people, confronted with such a luncheon day after day for nine months of the year, fling it incontinently in the school-house garbage barrel and lunch instead upon five cents' worth of cookies or candies purchased at the nearest store.

The ideal luncheon basket finds favor in juvenile eyes because of the unexpected dainties it reveals when opened during the noon recess; for the wise mother who fills it every morning makes no confidences to her youngsters in regard to its contents. She may find it necessary to rack her brains for fifteen minutes or so each day in order to evolve new ideas for its equipment, but that is an expenditure of time and thought which she will not regret if she be a loving mother as well as a wise one; and by and by she will make the happy discovery that with a little labor and a little ingenuity it is quite possible to provide a daily luncheon that is, as one little fellow has enthusiastically expressed it, "fit for a king."

But the first consideration is the selection of the basket,—which, if one may be permitted to perpetrate an Irishism, should preferably be a box. A tin box of about one-pound size, lined freshly every day with oiled paper just as a candy box is lined, will keep the food within it fresh and sweet, and is not at all inconvenient to carry when tied around with string and furnished with a removable wooden handle. Paper boxes are sometimes used in a similar way, but these are too apt to break or come apart to be quite commendable. Baskets are easily portable and long enduring, but when exposed to rain or snow they admit moisture; while, on the other hand, the air penetrating through the interstices tends to make the food dry and tasteless. These annoyances, however, will be considerably modified if the basket is lined with oiled paper

as suggested for the box; and in any case every article of food should be wrapped separately in similar paper, not only for the purpose of keeping it fresh, but in order to prevent it from contact with the other edibles.

The simpler the luncheon the better it will be for its consumer, as any physiologist will assure you; for nothing is more productive of chronic dyspepsia than the swallowing of a hearty meal that must immediately be followed by close application to study. Thus, provided the children's breakfast be substantial and leisurely eaten, a couple of dainty sandwiches, followed by a tart or a piece of cake and some fruit, should be sufficient to sustain them during the brief afternoon's work. In the winter time a cup of hot chocolate or bouillon and a wafer or a bit of bread and butter should be awaiting their arrival at home, and after this light repast they should run out and play until dinner time.

For the composition of the school sandwiches the good housewife will have any number of recipes already to hand, but it may be suggested that those made of finely minced meat are much easier for children to handle than those filled with sliced meat. Sardines, chopped roasted chicken, hard-boiled eggs and odds and ends of cooked fish may all be utilized for the filling of sandwiches, but in all cases the latter should be perfectly fresh, free from bones and fat, and delicately and thinly spread between dainty slices of buttered bread. If seasoning, such as pepper, salt or mustard, is liked it should be added before the upper layer of bread is applied, and each sandwich should be neatly wrapped in oiled paper as soon as finished.

It may be assumed as a matter of course that every child has a fondness for sweets, wherefore the thoughtful mother will not fail to include something of this character among the luncheon edibles. Occasionally a little cup of custard might find its way into the box, or in its place a couple of jam tarts, baked in patty pans the day before using. A generous slice of cake is always acceptable, and equally so are the dainty little cookies for which American housewives are so justly famed; or, failing these, crackers spread evenly with jam or jelly are not by any means to be despised. A couple of mellow apples, pears or peaches, or perhaps an orange or banana, added to the foregoing dainties, will conclude a repast that no normal child can possibly find fault with,—a repast, too, that is eminently healthful and wholesome. It should be added that a neatly folded and clean napkin should never be omitted, and this should never be used for wrapping the luncheon up in, but should be laid smoothly on the top. It may be made of nothing more costly than Japanese crêpe paper, but it should always be clean and it should always be white. Never should those glaringly colored and grotesquely ornamented abominations that the vulgar mind delights in be placed before an imaginative child with a delicate stomach.

The worst feature of the average luncheon basket is its lack of beverages. Milk is better omitted than included, owing partly to its tendency to curdle, and partly to its indigestibility when consumed in combination with other food. Weak lemonade, sweetened, is perhaps as palatable and as refreshing as anything, though Russian tea may be substituted for it when the use of tea is not in itself considered objectionable. Whatever the beverage may be it should be contained in a tightly corked bottle, and a tiny tumbler should be included among the accessories of the basket. It will be found, however, that when fruit forms part of the luncheon, fluid refreshment can very easily be dispensed with, water, which can of course be obtained at the school, being all that is necessary.



considerable—it merits respectful consideration as being the child's first public introduction to society. Thus, for reasons that are too obvious to require specific mention, it is incumbent upon the parents to see that the tiny stranger, upon so impressive an occasion, is attired in a manner consistent alike with his own infantile innocence and the social station to which he has been born.

To the mother whose soul is attuned to sentiment—and what young wife, tasting for the first time the sweets of motherhood, is not in some degree sentimental?—the baptismal robe of her eldest born is equally precious with her own wedding gown, and, like it, is kept under lock and key in some delicately perfumed repository for years after its use and fashion have alike become things of the past. Now and again, as some little newcomer appears in the family circle, it may be taken out of its hiding-place to serve once more its original purpose; but never does it experience the endless vicissitudes of other little garments, or, with them, terminate its career in the indignity of the rag-bag. Hence, destined to honor from the earliest moment of its existence, it may well be made of costlier material than the rest of the baby's wardrobe, and may be as elaborate in point of decoration as the parental exchequer will permit.

Even in an infant's robe there is a constant change of fashion, and every season brings with it some differences of style—trivial, perhaps, but definite, nevertheless—in the dainty belongings that go to make up the up-to-date layette. It is because of this, and for the sartorial enlightenment of the young mother who would fain clothe her baby in accordance with the mode of the moment, that the present article is written; while the little garments portrayed in the accompanying illustrations, having been carefully selected from the most recent of our designs, may be accepted as embodying the very newest and prettiest of current fashions.

A robe that is at once elaborate and airy—two qualities, by the way, that are not combined as often as they should be—is shown in Fig. I., the model for which is No. 3720 and the

Christening Robes

IN all countries of the world, whatever their predominating race or creed, the ceremony of naming an infant is one of appreciable dignity and importance; for, aside from its religious significance—which, in Christian lands, at any rate, is not incon-

“cobweb” fineness of texture. For the decoration Brussels point lace is used, though for this some less costly lace might, of course, be substituted, provided it were sufficiently delicate. The front panel of the skirt, which is enclosed between frills of lace applied lengthwise, is composed of vertical strips of lace insertion alternating with groups of tiny tucks, the latter finished at the bottom in vandyke for ribbon. At the sides and back the hem of the skirt is ornamented with a double flounce of lace, surmounted by decoration of tucks and insertion corresponding with that of the panel. The waist, which is joined to the skirt by a band of inserted lace having a ribbon rosette on either side of the front, is gathered upon a rounded yoke which is, however, concealed by the neck trimming. The latter consists of double bertha of lace, the neck-band and epaulets provided in the pattern being in this instance omitted. The sleeves are of bishop shape and are finished daintily at the wrist with a lace frill, a twist of ribbon and a jaunty little rosette.

In Fig. VI. is illustrated a method of trimming that is distinctly Parisian, yet not at all beyond the scope of a clever amateur needlewoman. The robe is modeled by pattern No. 3361, sheer India mull being the fabric selected for its development, while the lace used in the decoration is a fine quality of real valenciennes. The skirt is bordered at its edge with two five inch flounces of lace, above this being an applied trimming of mull consisting of bias puffs and frills, the whole being completed with tiny rosettes of pale blue baby ribbon, set at regular intervals on the lines of shirring. The yoke and sleeves are trimmed to correspond with the skirt, the former being an especially noticeable feature, with its soft puffs of mull and rosettes of baby ribbon and the graceful bertha that outlines its square-cut edge. The neck is finished neatly with a tiny puffed frill of mull, below this being a band of baby ribbon ending at each shoulder in a dainty rosette. The sash supplied with the pattern is omitted in this design, the dress hanging in straight, loose folds from neck to hem.

In Figs. III., IV., and V., are delineated a trio of pretty robes, the first of which (Fig. III.) is of quite simple design, the general lines of its model, No. 3279, being strictly adhered to. The skirt and yoke are both cut out of fine French batiste, embroidered in an all-over pattern—a fabric which can be purchased



FIG. I.



FIG. II.

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all ready for making up at any large dry-goods store. Plain batiste, however, is used for the sleeves. A bertha of embroidery, surmounted by a narrow band of insertion, outlines the yoke, and a narrow band and frill complete the arrangement of neck and sleeves; while rosettes of baby ribbon—which are now an almost indispensable feature of the modish infant's gown—add a final touch of daintiness to the ensemble.

Insertions of valenciennes lace are the most conspicuous element in the decoration of the second garment in the group, (Fig. IV.), an especially charming little robe modeled by No. 3082 and developed in exceedingly sheer batiste. The insertions ornamenting the skirt terminate in vandyke points, between which are arranged fine knife pleatings of lace flouncing. The remainder of the trimming is so simply arranged and so clearly illustrated as to require no special description, unless it be to mention that the sash, for which no pattern is given, should be made of ribbon, accurately matching, both in color and fabric, the narrower ribbon employed for the bows on the waist and sleeves.

Ivory-white India silk of the finest quality is the material selected for developing the handsome gown illustrated in Fig. V., the severely simple lines of the pattern, No. 2723, lending themselves especially well to a fabric that is at once rich and clinging. The flounce that decorates the skirt is composed of exquisite point appliqué lace and is put on with a heading, dainty bows and loose festoons of ivory-white grosgrain ribbon being applied as a finish. The yoke, to which the skirt is attached in graceful gathers, is cut square at the back and pointed in

front; it is made mousseline de gathered around quaint and pretty ion, the neck-



FIG. III.

The slip that is worn immediately beneath the christening robe is but a degree less important than the robe itself, and, in most instances, but a degree less elaborate. The design shown in Fig. II. is one of the best of the season's models, being of comfortable and convenient shaping and not over trimmed. The pattern used is No. 2210, the neck being cut slightly lower than the original and the sleeve being omitted altogether. The skirt decoration consists simply of flounces and insertions of valenciennes lace, separated by groups of tucks, while narrow edgings of lace provide a neat finish to the neck and arm's-eyes. The material used is fine white lawn, and care should be taken to select a quality containing as little "dress" as possible, as this adds very materially to the weight of the garment. And, *apropos* of this

point, it may be mentioned that the question of weight is a very serious one indeed when considered in relation to infants' clothing. The extreme length prescribed by fashion for the christening robe *à la mode* requires to be offset by a



FIG. VI.

decided airiness and fliminess of fabric in order to be at all in accordance with hygienic laws, and for the same reason the trimmings selected for it should be as light and delicate as it is possible to have them. Heavy laces and embroideries, for all their beauty and richness, are not to be commended for babies' wear at any time, least of all at a period when the little body is so frail

and weak that the very slightest drag upon its tiny limbs must be well-nigh intolerable.

As to the undergarments that go to complete the christening toilette it is scarcely necessary to say more than that they should be selected with a view to softness and warmth rather than to any decorative purpose. The danger from draughts and consequent chills is, perhaps, greater in a half-warmed church than anywhere else, while the exposure to which the child is subjected during the baptismal service is also to be considered; hence, the better to counteract the ills that might possibly arise from these unfamiliar conditions, the little one should be warmly and evenly clothed in wool from neck to feet, while a soft, warm wrap should be awaiting him when he is returned from the font to his mother's arms.

In some faiths, especially the Episcopalian, it is customary to baptize infants at an exceedingly early age, so that very often baby's journey to the font entails his first out-door appearance. Of course such a tender little bud cannot be too carefully protected from the chill of the air, and although he may wear a cap, etc., for prettiness, yet he should be wrapped up head and all in a big shawl when being carried from

the carriage to the church or house. It is on account of this great danger of cold catching that so many christenings occur at home, although there is something so sweet and sacred about the churchly surroundings that whenever the ceremony can, with safety, take place in the consecrated edifice it is best to so arrange it. After the religious ceremony a little fête can be held at home if desired.



FIG. IV.



FIG. V.

the carriage to the church or house. It is on account of this great danger of cold catching that so many christenings occur at home, although there is something so sweet and sacred about the churchly surroundings that whenever the ceremony can, with safety, take place in the consecrated edifice it is best to so arrange it. After the religious ceremony a little fête can be held at home if desired.

• K Fortunate Failure. •



THE last chord of the accompaniment vibrated under the professor's big, nervous fingers, and heswung slowly round on the music stool.

"There is an imbrovement," he said, nodding his head with its long mane of flaxen hair, "distingtly."

The young girl standing by his side flushed with pleasure.

"Oh, professor, it is kind of you to say that. I am so glad."

"But," continued Herr Duffelsdorp, hastening to check this youthful enthusiasm. His listener paled

again; she did not like the professor's "buts."

"There is room for much more imbrovement," continued the great man.

Evelyn Graham gave a little stamp with her foot, and tossed the song she had been singing—one of Schubert's—impatiently on to the top of the piano.

"You don't give me much encouragement, professor," she said. "I think a little—just a little—praise, without qualification, would be good for me. I do, indeed, though perhaps I don't deserve it."

The professor rose without speaking. A mysterious smile elevated the ends of his big blond moustache. He picked up his gloves and carefully passed the sleeve of his coat round his immaculate hat. Then he held out his hand, still in silence.

"You are not angry with me?" said Evelyn, somewhat alarmed by the mystery of his manner.

"Ach, no," he replied, bringing his disengaged hand slowly down upon her small fingers. "Not angry, my dear young lady, but amused—yes, amused. You say I give not much braise. Dot is true. But to my ordinary bubils I give braise in plenty. They do not gomplain, belief me. But the young artiste—she is different. Small braise and much blame is best for *her*. Goot morning, Miss Graham."

And with a bow which could not have been lower if he had been taking leave of a prima donna, the professor departed.

Left alone, his pupil sat down and fairly tingled with pleasure. She was a decidedly pretty girl, and looked none the worse because her eyes were sparkling with elation.

"He called me an artiste," she thought to herself. "He meant it, too, for he is very sparing of his 'braise,' as he pronounces it. Thank heaven I am no longer a wishy-washy amateur. I have emerged from the grub stage at last. Hooray! No doubt I'm a poor kind of an artiste at present, but I'll improve, see if I don't. Why, it's perfectly glorious!"

And she got up and waltzed round the room. Just then the professor emerged from the house with the ends of his moustache agitated with what seemed suspiciously like laughter.

After the young artiste had waltzed three times round the table, the immediate necessity for practice impressed itself on her mind. She sat down to the piano and went at it conscientiously, and with zest.

In the smoking-room at the back of the house the artiste's father, Colonel Graham, was taking his afternoon *siesta*. A rapid series of scales caused him to stir uneasily, and mingled with his dreams. A prolonged shake on E flat roused him into consciousness, and he sat up with a yawn.

"It's little Evelyn practising," he said to himself. "Hav if I didn't think it was the regimental bagpipes."

With that he lit a cigar and again took up the rev which had sent him to sleep. Alas, he found it impos to fix his mind upon a dry article upon "Mountain Gu while his ears were being assaulted by a sustained bomb ment of vocal exercises.

The colonel, a widower, was devoted to his only ch Evelyn, and had already suffered many a minor martyr rather than disturb her pursuits. But experience had m him wise, and he recognized that relief could only certa be secured by flight. Going softly into the hall, he obtai his hat and umbrella, and glided like a frock-coated gl into the street. He found the lamps being lit, the d pavement reflecting the yellow light. In the distanc pianoforte organ was slowly hammering out Mascag "Intermezzo."

"Begad," said the gallant colonel, slapping his stick the pavement, "this is horrible. No one is fonder of m than myself. Wasn't I the making of our band in the Tw tieth? Evelyn gets all her talent from me. But I'll hanged if music out of place isn't worse than a lady i smoking-room."

A chromatic scale delivered with stern energy ca through the half-opened window of the drawing-room. The colonel quickened his steps. "Poor little girl," he m tered; "nature meant her to be a home singing-bird, a she's got a notion into her curly head that she ought warble on a public platform. By the way, it wouldn't b bad idea to let her warble. It might cure her. Hul Here's Charley. I'll hear what he says to the notion."

A good looking young fellow, very carefully dress strode up. "Well, colonel," he cried, shaking har warmly, "How do you do? Out for a stroll? Ho Evelyn?"

"Come," said the colonel, solemnly, and, linking his a in that of the young man, he marched him back to t house. They halted in front of it, Evelyn being still in t full flood of her vocal exercises.

"You hear?" remarked the fond father.

Charley Langdon, who was engaged to be married to t persistent vocalist, pulled a long face.

"Why don't you do something?" he asked the colon reproachfully.

"Well, I like that. Why should I do anything? Besid I never interfere with my daughter's pursuits."

"But this is worse than the bicycle; it is dreadful!"

"I suppose you are thinking of what you may have put up with after your marriage," said the colonel, grimly.

"Not in the least. The dear girl can practise all day she likes. Only it's this way. Since Evelyn has devot herself to this craze, I have, as it were, to take a back se in her affections. She told me frankly the other day th her art must be first with her. Bother art!"

"Well, Charley," said the colonel, "I'm quite on yo side. Just take a turn down the street, and I think I c show you a way in which we can 'bother art' effectually Evelyn's poor little art, that is—though it goes against n conscience to conspire against the child."

And then and there a scheme was concocted whi ultimately led to the appearance of Evelyn Graham und the name of Miss Vivian, at the Prince's Hall, in Piccadill

It was necessary, first, to get on the right side of t professor, and that eminent musician was accordingly invit

to dinner, much to Evelyn's delight, and regaled with some of the best wine in the colonel's cellar. In the mellow after-dinner hour, when the professor sat on an easy-chair with a rich bumper of Burgundy mantling in front of him, and the fragrant smoke of a fine Havana curling up under his nose, the two conspirators diplomatically approached him on the subject. He listened sympathetically to the story of their woes; he also had suffered. But a stern frown clouded his brow as the nefarious plot was unfolded. However, even musicians are mortal, and a second glass of Burgundy made him regard the idea more leniently. Before he had finished the third he had promised to lend his aid. Little did poor Evelyn imagine, as she waited impatiently the professor's advent to the drawing-room, that the great Herr Duffeldorp had joined the league against her.

"Yes, my good friends," the professor was saying, "you have convinced me. I have no more scruples. Away with them! Miss Graham can never make an artiste, although she has a very nice liddle voice. But I see that she can make her friends unhappy by her bractising, and that is not good. Yes, she shall sing at my friend Da Capo's concert in Piccadilly. I will arrange it. More, she shall follow with that thin liddle voice of hers the great Manzina—Manzina, who can fill the Albert Hall without sdraining a muscle of her drcat."

"But wouldn't that be rather cruel?" asked the lover, uneasily.

"Not more cruel than the rest. Don't you see that the failure must be final—complete. There must be no room for vanity to make eggscuses."

Princes Hall was crowded on the afternoon of Da Capo's concert. The eminent singer was popular, not only with the usual feminine *entourage* of a handsome tenor, but with the profession as well. Consequently he found himself admirably supported on this occasion.

There was Steinkopf, easily first among 'celloists, and possessing a wonderful head of hair; Donnerblitz, the German pianist, who had smashed more strings than any man in Europe; Miss Devine, the graceful American violinist, whose bow-arm had recently been modelled by a Royal Academician. Above all, there was the great Manzina, a star of the first magnitude, then in its very zenith.

By what occult means the professor had induced Da Capo to include Miss Vivian's name on the bill was never known, but there it stood, in small but distinct type, following the big red capitals of Manzina.

The audience in the hall contained a number of musicians and a strong infusion of the high-class amateur element. Like all similar gatherings it was at once extremely generous and extremely critical. Generous to real talent, merciless to mediocrity.

"Who's Miss Vivian?" asked a young male student of the Royal Academy of Music, of a girl friend who patronized the Guildhall School.

"Never heard of her," was the nonchalant answer. "One of Da Capo's pet pupils, perhaps."

"Heaven forbid," said the youth, and they both laughed merrily. Charley Langdon, who, with the colonel, was sitting just in front, both of them as they admitted to each other being in a state of "funk," turned and glared ferociously at the speaker. But the youth was quite unconscious of offence, and returned the look with a glance of mild surprise.

The earlier part of the program went off admirably, and the audience settled down to a condition of quiet enjoyment.

Then came Manzina, and even the professionals present unbent into enthusiasm. Her glorious voice, deftly modulated, filled and pervaded every corner of the hall, and held her hearers spellbound.

An overwhelming encore followed her rend.

"Jewel Song," from "Faust." But Manzina was drawn; she had another engagement that afternoon. time was precious.

"Your turn, Miss Vivian," said Signor Da Capo to the shivering Evelyn, who stood almost ready to faint in the waiting-room.

Miss Graham picked up her music, and with a desperate courage prepared to face the audience; the ordeal was worse than she imagined.

Indeed it was a most inauspicious moment for a *debutante*. Many of the audience were still engaged in applauding Manzina in the vain hope of prevailing upon her to return. To them entered the unknown Miss Vivian, pale, trembling, and evidently suffering from a bad attack of stage fright.

Colonel Graham set his teeth and looked rigid, as became an old soldier, but he confessed afterwards that he would far rather face a Sikh charge than go through another such experience. As for Charley Langdon; after one glance at the platform he buried his head in his hands, and so remained, afflicted apparently by a devouring toothache. Evelyn Graham saw nothing, however, but an indistinct blur of white faces; heard nothing but the strident notes of the pianoforte, and her own voice sounding singularly thin and far away.

The song was over, and there was a dead and awful silence, broken only by a titter from the two irrepressible students behind Langdon. It was failure; irremediable, complete, final. True it is that failures, seemingly as irrevocable, have before now been redeemed, but Evelyn Graham, as she shrank back from the platform, knew well that her brief career as an "artiste" was closed.

"Come, let's get out of this," said the colonel, touching his companion brusquely on the shoulder. They rose, and as they made their way out of the hall a roar of applause greeted their ears. It was Donnerblitz come to smash the strings of the Erard.

"Go to her," said the colonel, and the young man flew round to the artistes' door.

"Well, colonel," remarked the professor, who came up at that moment, "I think the young lady is gured."

"Yes, I think she is," answered the colonel, "but the remedy was just a trifle painful to all of us. Come round to my club and have a cigar, professor. My nerves want steadying after this trial."

Meanwhile Evelyn Graham was weeping in the corner of a hansom, unconsolated by the presence of her lover at her side.

"I shall never get over it," she said, dropping a tear, "and I just hate Manzina."

"So do I, by Jove!" said Langdon, fervently; "but, darling, there is one person to whom your voice will always be the sweetest in the world."

Before the cab pulled up at Onslow Gardens, Evelyn's eyes were almost dry again.

And from that time forward the gallant colonel took his *siesta* undisturbed in the afternoon.

ME. PATTI is the best paid woman in the world. She receives \$5,000 for an evening's work.

Melba's fee, whether for concert or opera, is never less than \$1,000.

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Calve receives \$600 as a reward for setting free the music in her throat.

Clementine de Vere is about the best paid of concert singers, getting \$350 an evening.

Some Novelties in Desks.

LIKE the book-case, that twin article of furniture, the writing desk, is something that is equally at home and in place in every room in the house, even in the kitchen; for many a busy housekeeper is only too glad to sit down at her kitchen writing table and make out lists, review bills or put down cooking receipts. "In my lady's chamber" it is sure to be a dainty affair stocked with rose-colored paper and envelopes, gold pens and Dresden inkstands; while my lord, provided he be a business man, rejoices in a massive article with a roll top, multitudinous drawers, and every writing convenience known to cabinet makers.

One of the most acceptable and sensible gifts that can be made to a child, either boy or girl, after it is four or five years old, is a little desk and a chair to go with it. The toy, although it is rather more than that, will encourage the child to learn to write and draw, and will teach it habits of order, for nowhere is the old adage "A place for everything and everything in its place" more applicable than in a writing desk.

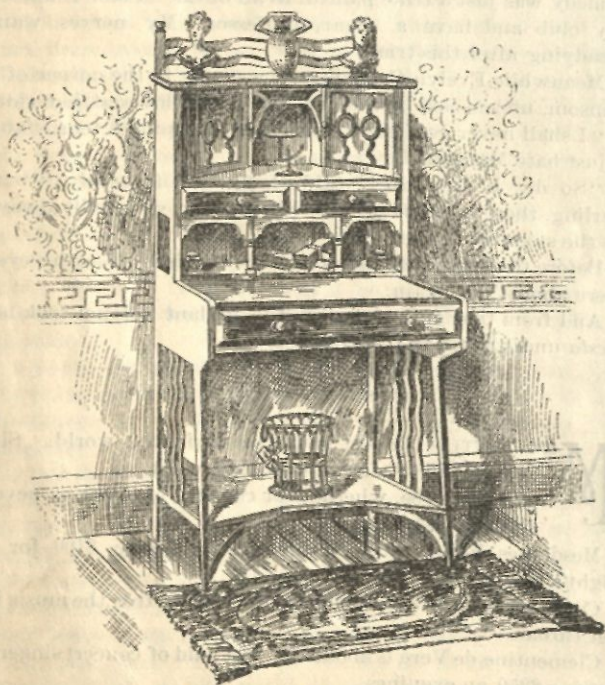
Perhaps to some of our readers the handy and compact folding desk shown in our first illustration will be a novelty.

It is in high favor in both England and France. The pictured article is made of bird's-eye maple with brass trimmings, and is fitted up in tan leather. The raised desk in the centre is arranged on the same principle as the typewriting machines that are now seen in so many business houses where space is a desideratum. A concealed spring being touched, the desk sinks to the level of the table; then the two leaves are folded over and the piece of furniture becomes a handy stand for cards or afternoon tea. This is essentially a lady's desk, being dainty and frail in appearance and capable of holding just enough paper, etc., for answering *billet doux*, or sending out invitations. It is hardly ornamental enough to find a place in the drawing-room but would be suitable for a bedroom, sitting-room or dining-room. For cottage furnishing it is particularly well suited, as it is not at all cumbersome, and as before stated, takes up very little space.

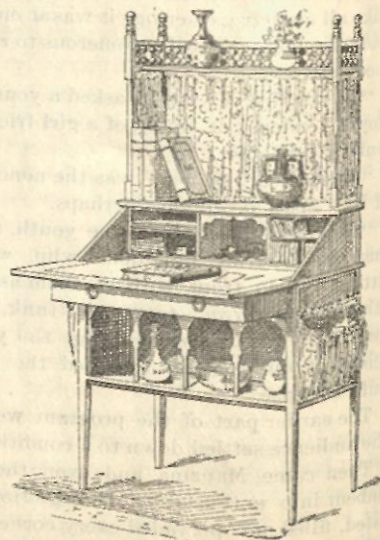


FOLDING-TOP DESK.

The parlor desk shown in the following cut is quaint and charming with its leaded glass doors, delicate frame-work and cabinet shelves. It is roomy, withal, and has all kinds of odd little nooks and hiding places where private correspondence can be stowed away safe from inquisitive eyes. The highly polished top is a delight to write upon, and the shelf beneath holds the waste-paper basket and makes a convenient rest for the feet. The material of the pictured desk is rose-wood, hand polished. The glass in the doors of the cabinet portion is of an amber color. On the little triangular shelf in front of the cabinet is fastened a small brass machine for weighing letters and newspapers. The top shelf of all is convenient for holding bric-à-brac or photographs. The cabinet is sacred to files of correspondence and is provided with lock and key; and beneath the small drawers is ample room for paper, stamp boxes, inkstands and pen-racks. As a rule the highly polished surface of a



A DAINTY PARLOR DESK.



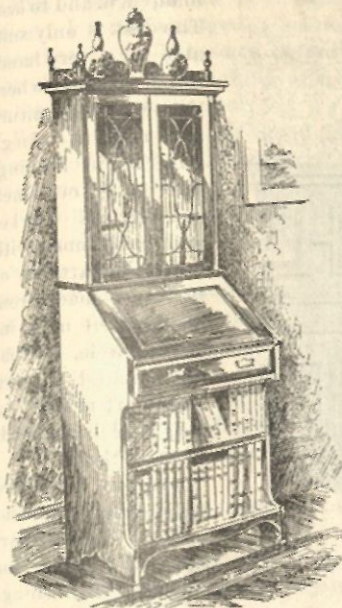
WHITE ENAMELED COTTAGE DESK.

desk of this kind is protected from scratches by a large blotting-pad with leather corners. Silver or other metal corners are not good, for they would, without doubt, scratch even deeper

than the sleeve buttons, pins, etc., of the average writer.

White enamel desks with drapery of China silk are especially pretty for young girls' rooms. They come in two general designs—one with the table and desk made in one, and the other with these parts so arranged that they form complete articles of furniture in themselves. Our illustration shows the former kind. The wood of the frame is pine, which has been sandpapered to exquisite smoothness and then treated to several coats of white enamel, each coat being allowed to become perfectly dry

is a china closet, the centre a desk, and the lower a book-case. All three divisions are quite roomy, too, and the general effect is not at all bad. The pictured desk is made of polished cherry and the glass in the doors are leaded, the china and silver behind them showing through. Inside, the desk is amply supplied with drawers and shelves, and in addition there is a large, deep drawer just above the book shelves. The top of the whole affair affords a shelf for ornaments or a lamp. A silk curtain on a brass rod in front of the book shelves would make the piece of furniture a little



A COMBINATION DESK.

before the next is applied. The interior of the desk is enameled a delicate Nile green, which contrasts refreshingly with the snowy whiteness of the outer part. The China silk, which is gathered to the screen-like frame-work that rises above the top, is white, with delicate green clover leaves scattered over it. At each end of the table an ample bag of the silk is gathered, serving admirably for waste paper, newspapers or magazines. The under part of the desk can either be used for bric-à-brac, as in the present instance, or for papers and books. The fittings of the desk just described were of white porcelain with clover leaves painted upon them, and the stationery was pale green with the owner's monogram on it in silver. Another beautiful desk of this style was enameled a very light green and then hand-painted with bunches of light and dark purple violets tied with violet ribbons. The drapery was light violet China silk with a scattered design of dark violets and green leaves. The owner of this dainty bit of furniture laid sachets of violet powder among her writing paper, so that it was scented to correspond. These desks can be obtained in unpainted pine at a comparatively low price, and any bright woman would enjoy painting and decorating one to suit her private boudoir. The flower decoration can be put on with a stencil if the owner is not proficient in artistic matters.

The combination desk should indeed be a welcome addition to those who live in boarding-houses or flats, for although it occupies only the space of one article of furniture, it takes the place of three. The upper part

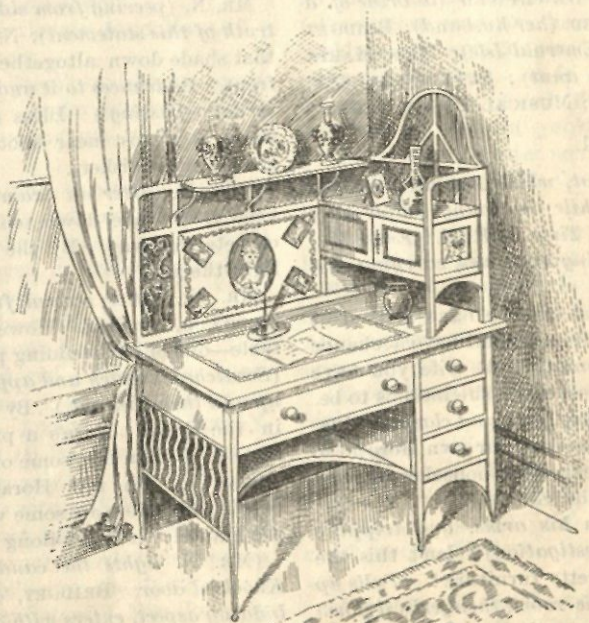


COLONIAL WRITING TABLE.

more decorative, and silk curtains could also be gathered behind the glass closet doors if desired.

Quite a new feature in the furniture world is the parlor or boudoir desk with the raised portion at one side instead of at the back. The convenience of such a shape is apparent when it is desired to place the desk across a window or at one side with the lower part to the light, there then being nothing in

the way to obstruct. The colonial desk is on this order and is made of mahogany with brass handles and locks. At the left side is a roll-top portion surmounted by a broad shelf which could hold a student's lamp most conveniently. Below the roll top in front are two drawers, and another long drawer runs across the entire front of the desk. The same arrangement is carried out at the other side, so that either side may be turned to the writer, as best agrees with the position of the light. The inkstand and pen-rack are intended to set on the table part, the interior of the roll-top being arranged in shelves and compartments for paper, envelopes and correspondence. This pattern is shown in some of the new Chippendale and Sherraton furniture, and is made hand-

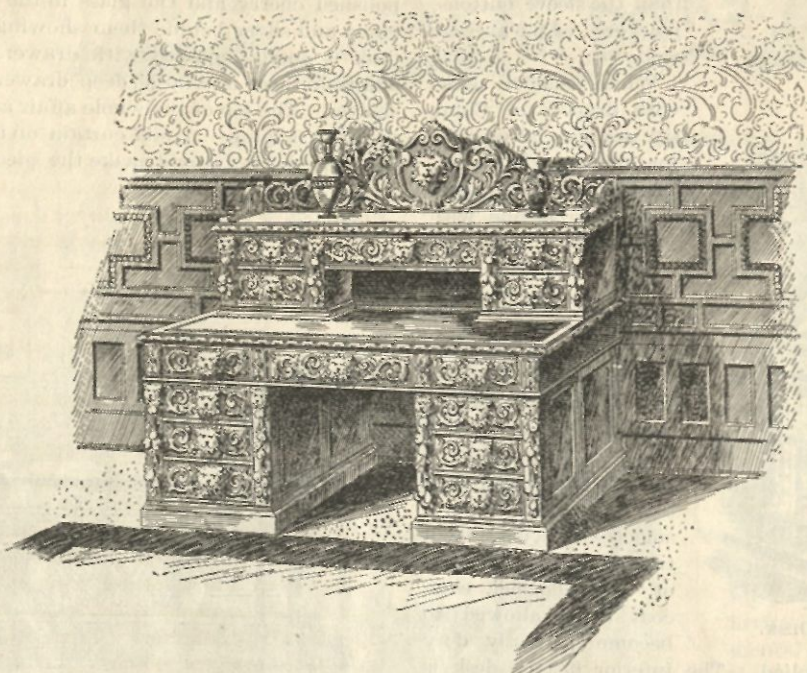


FOR MY LADY'S BOUDOIR.

some enough for the most costly home; again it will be developed in some of the light, pretty woods and become fitting for plainer apartments. One of the latter style is shown in the illustration at the foot of page 87. This, like the one described of green and white, is made of pine, and is enameled a delicate buff. The back is of a new and attractive design and is arranged to hold photographs of different sizes. There are any number of good-sized drawers, and a nice little cabinet closet, not to speak of three shelves and a good, broad top for writing. The desk also has turned slats at the left-hand side between which newspapers, etc., can be thrust. This desk is not only very convenient, but exceedingly pretty, though, of course, only suitable for a lady's or young girl's use.

Widely different is the last desk, shown on this page, which is a massive and imposing article. The material is bog oak,

which is nearly as black as ebony and is almost as hard to carve as stone. There is no nonsense about this desk in the shape of little pen-racks, brackets, etc., everything being



BLACK OAK DESK.

made firm and to last. The desk is only suitable for a very handsome library where the other furniture and upholsterings will be in keeping. The bog or black oak grows darker and handsomer with time, and articles of furniture made from it are well nigh indestructable, so that the richest carving and workmanship may well be expended upon them.

Bamboo desks are light, ornamental and novel. They are particularly pretty for cottage furnishing, where the library or parlor is fitted up in bamboo or matting, although many of the

desks of this kind are lacquered and inlaid with mother-of-pearl, ivory, gold and silver leaf until they are handsome enough for any room or residence.

• A Model Flat. •

CHARACTERS:—MRS. CECILIA NEWLYWED (a bride of a month); MR. HORATIO NEWLYWED (her husband); BRIDGET (a new importation from the Emerald Isle); MISS MARIA PRIM (MRS. NEWLYWED's maiden aunt); SUPERINTENDENT; JANITOR; ATHLETIC YOUNG MAN; MUSICAL YOUNG LADY.

SCENE I.

Parlor at the NEWLYWEDS' flat, which has been selected and furnished by AUNT MARIA while the young couple have been absent on their honeymoon. Time, 8 P. M. Enter MR. and MRS. NEWLYWED in traveling costumes, carrying umbrellas, handbags, shawls, etc.

MRS. N.: Oh, Horatio, darling, at last we have arrived at our own dear little quiet home! Now I shall have a chance to show you what a good, economical little wife you have married, and what a splendid housekeeper she intends to be.

MR. N. (dropping shawls, handbag, etc., and clasping MRS. N. in his arms): My dearest, you make your own Horatio so happy! My mother was a most excellent housekeeper, and I am sure my little wifey will be the same.

MRS. N. (releasing herself from his arms, and tripping around the room on a tour of investigation): Isn't this the sweetest little room? And such pretty furniture! (Pulls up shade of window at the back of the room, then jerks it down suddenly.) Mercy me, Horatio, that window looks straight into the next door flat, and there's a man sitting there in the most negligee toilette, pulling off his boots!

MR. N. (peering from side of shade to satisfy himself of the truth of this statement): Never mind, darling, we can keep that shade down altogether; here's another window in the front. (Advances to it and pulls up shade. Sound as of a tornado passing.) Bless my heart! Why, that elevated track is almost near enough to touch. That train fairly grazed my whiskers.

MRS. N. (after an examination): So it is. Well, we can keep that shade down too. Too much light is bad for the carpets, anyway. By the way, Horatio, darling, will you light the gas?

MR. N. (after several futile efforts): It is evidently not turned on, my dear. However, here's a lamp on the centre table—one of our wedding presents, I suppose. I'll light that. (Scratches a match and applies it to the wick, which blazes up and then goes out.) By Jove! There's not a drop of oil in the thing. Here's a pretty mess! I'll go down stairs and see if I can find some one who can help us to a light.

MRS. N.: Oh, no! Horatio. Think how it would make people talk. Here are some wax candles in this candelabra on the mantel; we'll get along with those until to-morrow.

(MR. N. lights the candles, which throw a sickly gleam. Knock at door. BRIDGET, a middle-aged Hibernian of forbidding aspect, enters with a large bandbox tied up in calico, and a carpet bag, as MR. N. calls "Come in.")

BRIDGET (with a suspicious glance around the room): An' where will I be afther findin' Mr. and Mrs. Newlywed? It's

me that am the lady-help that owld Miss Prim towld to call here to-day. An' I've been sittin' on the sthairs outside since tin o'clock this mornin'.

MRS. N. (*aside to Mr. N.*): Dear me, Horatio, do say something. I never engaged a servant in my life. Mamma's have been with her since before I was born. I know that horrid creature is laughing at us standing here speechless in this ridiculous manner.

MR. N.: Ahem! My good girl, we are Mr. and Mrs. Newlywed. Did you bring a certificate with you, or would you prefer to furnish a bond?

BRIDGET (*aside*): Indade, an' it's a hen huzzy he is or I'm much mistaken. Och, I'll soon show him Bridget O'Halaran's not to be thrifled wid. (*Aloud*) Cirtifikits, is it? An' phwat may they be? An' as for furnishin'—all I iver bring is me little bandbox an' me chist. Sure, it's the firrst families I've lived in, and niver a man asked me to furnish anything befur.

MRS. N. (*aside to Mr. N.*): I don't think that's exactly what you call them, Horatio. I think the term is "diploma."

MR. N.: Ah, yes! perhaps so. (*To BRIDGET*) I mean your diploma.

BRIDGET: Faix, it's good yez know *phwat* you main, for it's I that don't.

MR. N. (*exasperated*): Hang it all! Haven't you a piece of paper or something to show you can cook, and are honest and don't get drunk?

BRIDGET (*contemptuously*): Ah, it's me charackter ye're afther. Sure, phwy didn't ye say so at firrst? Owld Miss Prim, she'll be tellin' yez all about it in this bit of a letter I'm forgettin' to give yez. (*Searches through pocket, then unties bandbox and empties variegated contents on the floor and pokes among them; finally removes bonnet and finds the letter in the crown. Hands it to Mrs. N. with a defiant glare at Mr. N.*)

MRS. N. (*reading letter aloud*):—

"My Dear Cecilia and Horatio:—The bearer of this note, Bridget O'Halaran, is a most trustworthy, religious, affectionate creature; very kind to dumb animals; does not have any followers, and will prove a treasure. I trust you like your little home; have sent the bills for furniture, etc., to Horatio's office. I shall not intrude upon your happiness until you send me word that I will be welcome.

Your affectionate AUNT MARIA."

There now, Horatio, all is satisfactory.

MR. N. (*dubiously*): Aunt Maria doesn't say she can cook, and we haven't any dumb animals. As for followers, I don't see how any man could be brave enough to follow that specimen.

MRS. N.: Well, dear, I suppose Auntie never thought about the cooking, for she boards herself; and, as she has three poodles and a parrot, of course she thinks a perfect maid should have a kind heart. But even if Bridget can't cook very well we can buy her a cook book.

MR. N. (*gloomily*): Ten to one she can't read.

MRS. N. (*cheerfully*): Well, we won't borrow trouble. (*To BRIDGET*) Come with me, my good girl. Bring your bandbox and other things with you and I will show you your room. It's back here somewhere, I know. (*Exit Mrs. N. with one of the candles, followed by BRIDGET, who casts a scornful glance at Mr. N. as she departs.*)

MR. N. (*stretching himself on the sofa*): Well, this is what I call bliss. I've married the dearest little girl in the world, have a cosy little nest and nothing in the world to bother me, except—hang it, I forgot those bills for the furniture. I surely thought that mean old skinflint of a Miss Prim intended the furniture for a wedding gift. (*Sounds of violent hammering and pounding.*)

MR. N. (*leaping from the sofa*): Now, what in thunder's

that? (*Pulls shade of back window aside and looks out*): By George, it's that fellow next door in bathing trunks exercising in a parlor rowing machine, and running into the wall or the furniture at every stroke. (*Sounds of a piano being violently played.*) There goes some one at the piano on the floor below. (*Sound of elevated train with whistle blowing rushing by front window.*) Here, something's got to stop. There's a bell marked "Janitor." I'll ring it and see if that will help matters. (*Puts his finger on bell button just as the door opens and Mrs. N., dissolved in tears, enters the room.*)

MRS. N.: Oh, Horatio, that dreadful Bridget vows she can't and won't go into the dear little closet Aunt Maria has fitted up for her. She says she'd have to sleep with her feet in the air shaft and her head on the range. What shall we do? (*Piano, hammering and trains keep up a continuous chorus.*)

MR. N. (*distractedly*): There's another room besides our own, isn't there?

MRS. N.: Yes, but that's the guest chamber.

MR. N.: Never mind. Give it to that woman. It's better to lose every friend we have than one maid selected by Aunt Maria.

(*Peremptory rap on door. Enter colored JANITOR.*)

JANITOR: Wuffo! you folkses ring dat dere bell? Dat bell ain't supposed to be ringed after seven o'clock in de mawnin', but as you is new tenants I come up to tole you, so you wouldn't mek no mistake 'nother time.

MR. N. (*with dignity*): I rang that bell because I want that racket next door stopped. Listen to that! Who do you suppose can stand such a row an entire evening?

JANITOR (*scornfully*): Dat man next do' is a puffec' gemman. He's president o' de "Boxers' Club," an' he's jest 'bleged to harden his muscles. Any man try to stop him 's gwyn ter git in trubble, shore. (*Piano becomes fortissimo.*)

MRS. N. (*with her hands to her ears*): Oh, this is dreadful! Do listen—or rather don't listen, if you can help it—Horatio, to that person playing "Daisy Bell" all out of tune, and with the loud pedal down! (*Infantile shrieks are heard.*) There, they've waked up some child. I don't wonder, I'm sure. (*To JANITOR*) Is there no stopping this uproar! We have just come from a long trip and are nearly dead with fatigue.

JANITOR (*stubbornly*): Lady, dere ain't nobody ever found no fault wid dis department befo' 'cept jess you alls. Mos' folkses likes to year cheerful music, and ebery one in de 'stablishment says Madam Pattiyanni an' her daughter is elegant pufformers. As fo' dat chile, lady, dat's de chile ob de superintendent of de buildin', an' ef you has anything to say 'bout it's squallin' you'd bes' speak to him 'stead o' me. I doan' want no git inter no fuss. (*Exit JANITOR.*)

MR. N. (*impulsively*): Cecelia, did your Aunt Maria ever live in a flat?

MRS. N. (*tearfully*): Now, Horatio, if you're going to begin finding fault with my relatives—

MR. N. (*clasping her in his arms*): My angel, I did not mean anything by that speech. I only thought if dear Auntie ever had been in one she could tell us the best way to bring that janitor to order.

(*Enter BRIDGET in a towering rage. Shakes her fist at Mr. N.*)

BRIDGET: Be jabers, an' am I niver to git to bid! Slape in thot mousehole I'll not. No, an' I'll not be lavin' th' house, aither, at this toime o' noight—an' me a rispictable gurrl.

MRS. N. (*meekly*): I'll come right away and show you another room, Bridget. I dare say you are tired. I know I am.

(*Exit Mrs. N. and BRIDGET.*)

MR. N. (*resignedly*): Well, I suppose after a little we'll get used to the noise. At all events I do not intend to let a small thing like that upset Cecelia's and my happiness. (*Yawns.*)

By Jove, I never *was* so sleepy! I wonder where in this Bedlam our bedroom is anyway! (*Frightful sounds of breaking wood, then a heavy thud and a shriek.*) Great Heavens! What's to pay now? That wasn't Cecelia's voice, though.

(*Enter Mrs. N. with despair written on her features.*)

MRS. N.: Horatio, darling, we will have to camp out as best we can to-night. The bed in the guest chamber broke down just as Bridget got into it, and I have put her in our room. I think, however (*timidly*), we can get along quite nicely with the easy chair and the sofa, don't you?

MR. N. (*heroically*): Of course we can, precious. It will be quite a lark. I think that piano music is very inspiring, don't you? And do listen to that fellow on the rowing machine, how he keeps time to the tune. The thumps come exactly at the heavy accent every time. It's really quite odd. If that little brat would only stop squalling I think we could sleep as soundly as if we were in an ocean steamer, (*aside*) in a berth just over the engine room.

SCENE II.

(*Dining-room in the NEWLYWEDS' flat. Silver and glass on the side-board. Table unset. Enter Mrs. N. rubbing her eyes. She is clad in a tea-gown.*)

MRS. N.: Dear, dear, I must get Horatio to write a note to the managers of that "L" road, asking them to kindly stop the trains after 11:00 P. M. Every time I dozed off last night one of those dreadful things went whizzing by, making me nearly jump out of my skin with fright. As for Horatio, he growled and swore so (in his sleep, of course,) that I'm afraid he is coming down with brain fever or something. (*Sees table.*) Why, Bridget has not set the table yet! Well, poor thing, perhaps the trains kept her awake, too, and she is late in getting to her work. I'll set the table for her myself. How glad I am that Mamma taught me to be sensible and practical. (*Proceeds to set table, humming meantime "There's no Place like Home."* Door opens and BRIDGET enters, looking more savage than ever.)

MRS. N. (*cheerfully*): Come, Bridget, hurry up and bring in breakfast. Mr. Newlywed will be ready in a minute or two.

BRIDGET: An' is it breakfast ye mean, mum? Begorra, it's glad I'd be to know where I'll find that same. Niver a wink o' slape I've had at all at all, the blissid noight, an' it's starvin' I am this mortal minute. I'll be givin' ye warnin' now, mum, an' I'd lave this day if it wasn't the howly Sabbath.

MRS. N. (*aghast*): Why, Bridget, isn't the breakfast on the fire?

BRIDGET: Foire, indade! How d'yez ixpict a poor girrl to have a foire whin there's niver a sthick o' wood or a stone o' coal on the premises thot belongs to yez? The janitor, good man thot he is, is tellin' me ye've ordered none, aither, an' it's quare people he sez yez must be. Niver a-bite o' food or a sup o' drink is there in the cubbord, aither.

(*Enter Mr. N. in dressing gown and slippers. BRIDGET scowls at him and retreats through the door.*)

MRS. N. (*falling upon his breast*): Oh, Horatio, at least it will be a comfort to starve together!

MR. N. (*much surprised and alarmed*): Starve together, my dear Cecelia! Why, what do you mean? I much prefer to breakfast together, unless you are set on keeping fast-day.

MRS. N.: Oh, Horatio, there is no breakfast, no fire, no anything!

MR. N. (*exasperated*): Has that confounded immigrant been cutting up again? After depriving us of our bed is she also determined to deprive us of our board?

MRS. N.: But, Horatio, you cannot expect the poor thing to get breakfast without fire, and she cannot make a fire

without coal or wood. It seems Aunt Maria neglected to order any.

MR. N. (*rashly*): Confound Aunt Maria! That's the worst of letting an old maid who has lived all her life in a boarding-house arrange housekeeping matters for one.

MRS. N. (*with her handkerchief to her eyes*): That will do, Horatio. You never *did* like Aunt Maria. And after all she's done for us, too!

MR. N. (*goaded to madness*): Cecelia, do you wish me to jump out of the window—er—I mean down the air-shaft? You *know* whatever is related to you is dear to me, but I had no tea last evening, no sleep last night, and if I have no breakfast this morning I will not answer for the consequences. Where is that fiend in the form of a domestic?

(*Enter BRIDGET, who has been listening at the keyhole.*)

BRIDGET: Domestic yerself, Mister Cockbetty! Don't ye be after callin' me names or I'll hev the law on yez. Noice man ye be cussin' and roarin' at yer poor woife. May the blissid saints difind us! It's not a bite nor a sup I've hed in this place. A foine charackter I'll be givin' ye to the other people in the house.

MR. N.: Silence, woman!

(*Knock on door. Enter JANITOR.*)

JANITOR: Can't hab all dis much noise in dis flat, boss. Folkses 'cross de hall say dey can't git no rest fo' de loud talkin' an' carryin' on. Lady underneaf been year ten years an' ain't eber spent such a night as she done did las' night. 'count ob de tumblin' and tossin' ober her haid. (*Exit JANITOR.*)

(*Knock on door. Enter SUPERINTENDENT.*)

SUPERINTENDENT (*to Mr. N.*): I understand, sir, from the janitor, sir, that you complained of my child's crying last night. And I have called this morning, sir, to inform you that fifty of my children put together couldn't make the noise that occurred in this apartment last night. It's outrageous. You have mistaken the character of the house, sir, and I shall take pleasure in laying the matter before the owner. (*Exit SUPERINTENDENT.*)

BRIDGET (*aside, with uplifted hands*): Fifty choilder! Sure, it's large families they be hevin' in Ameriky.

(*Thundering knock on door. Enter ATHLETIC YOUNG MAN in bicycle suit.*)

A. Y. M. (*to Mr. N.*): You're the chap, I believe, who reported me to the darkey for taking a little innocent exercise in my own room. I've called to say that you'd better mind your own business, and not go peeping and prying into other people's windows. Don't deny it, sir! I saw you with my own eyes, last night. If you're any kind of a man you'll come outside and settle the matter like a man. (*Exit A. Y. M., slamming the door after him.*)

(*Gentle knock at door. Enter very pretty YOUNG LADY.*)

Y. L. (*in tones of deepest injury*): You are the gentleman, I believe, who objected to dear mamma's piano playing last evening. I do not see how a man of your evident good breeding (*MR. N. pulls up his collar and looks pleased*) could hurt any one's feelings as you have done ours. Ten years we have had our little home beneath this roof, and have always been so liked, so respected! Never before has the breath of scandal touched us in any way.

MR. N. (*regarding her with admiration*): Pray believe me, if we had known who was playing we would not have objected in the least. Do not, I beg, allow the matter to distress you.

MRS. N. (*warningly*): Horatio!

MR. N. (*aside*): My dear, kindly do not interrupt. (*To Y. L.*) Whoever *was* playing—was it you or your mother?—has such a delightful touch.

(*Y. L. relaxes sufficiently to smile amiably.*)

MRS. N. (*putting her hand to her head and gazing wildly around*): I cannot stand this a moment longer! The room

is whirling around! Horatio! Catch me! (*Faints in Mr. N.'s arms.*)

BRIDGET: Och, the poor leddy! Sure, it's a baste she hes for a husband. Not a bite hes she hed to ate since I've been wid her, an' he cussin' an' roarin' at her all noight, an' grin'nin' as he does at ivery rispectable girrul he sees. I've kep' him in his place, be jabers!

(*Exit Y. L. precipitously, with an indignant look at Mr. N., and a pitying one at his wife. Mr. N., holding his wife with one arm, shakes his fist wildly at BRIDGET.*)

SCENE III.

(*AUNT MARIA'S sitting-room. AUNT MARIA in cap and spectacles sitting by the centre table with the air of an avenging Nemesis disguised as a maiden lady. MR. and MRS. NEWLYWED, in traveling costumes as in SCENE I., carrying shawls, valises, umbrellas, etc., stand before her arm in arm, looking alarmed but determined.*)

AUNT M.: So this is the reward for my efforts to make you happy, Horatio Newlywed. You conduct yourself in such a manner before you have been in that most respectable apartment a week, that the other tenants unite in a petition, headed by the superintendent and ending with the janitor, demanding your removal. You are accused of ill treating your wife, starving your servant, being drunk and breaking furniture for which you had not yet paid, insulting your neighbors, and in general conducting yourself more like a wild Indian than a civilized gentleman.

MR. N.: Aunt Maria—

AUNT M.: Don't "Aunt" me! Thank Heaven you are only bound to me by legal ties and not by those of blood. If I had a nephew that behaved as you have, Horatio Newlywed, I'd send him to a reformatory or lunatic asylum.

MRS. N. (*bravely*): Aunt Maria, you shan't speak so to my Horatio. If you spent a week as we did in that flat you'd be ready to go to the lunatic asylum yourself.

AUNT M. (*pityingly*): Cecelia, you have made your bed and you must lie on it. You know I never approved of your rashly entering into this alliance, but Heaven forbid that I should make your life one atom harder than it bids fair to be. What has this husband of yours done with the beautiful furniture I selected for your unhappy, ruined home?

(*Mrs. N. glances questioningly at Mr. N., who nods his head in assent.*)

MRS. N.: Well, Aunt Maria, if you must know, when we came to see the bills, the sum total amounted to about three times Horatio's salary for a whole year, so we—so we—

AUNT M. (*sternly*): Proceed, unhappy girl!

MR. N. (*desperately*): I will speak, Miss Maria Prim! We sent every stick of that furniture back to the dealers, and we're glad to get rid of it and the flat, too, and to start out afresh in life unhampered by debts, servants, janitors or *anything* but our wedding presents and trunks. We're going to spend the winter at a family hotel, where the charges won't eat up every cent I earn, and where we can occasionally snatch a wink of sleep at night without elevated trains, rowing machines, concerts and the like driving us raving mad!

AUNT M. (*gazing at him in alarm*): That man is certainly unsafe to be at large. Cecelia, I feel it my duty to telephone to your father to come at once and protect you. That poor, faithful Bridget told me a tale of your suffering while you were in the flat that would wring your parent's heart.

MR. N.: Bridget is an impudent, lying—

AUNT M.: That will do, sir! Bridget is in my employ at present, and I'll take care to keep her there, so that if Cecelia ever has her eyes opened and applies for a divorce she will have a trustworthy witness ready to her hand.

MRS. N. (*with dignity*): Come, Horatio, there is no use in standing here recriminating and being recriminated. Aunt

Maria, I am sorry to leave you feeling this way, but I hope that after a time I can forgive you for your harsh words concerning my husband.

AUNT M.: Do you mean to say that you stand up for a man who actually neglected to feed you properly for one whole day?

MRS. N.: But, Aunt Maria, you forgot to order coal or wood for the range, and it was Sunday so we could not get any until the following morning.

AUNT M.: That's no excuse. You could have used the gas stove.

MR. N. (*with a wild laugh*): Ha, ha! The gas wasn't turned on, nor the meter even put in, but I suppose a man should return from his wedding trip with a gas meter in one pocket and the family marketing in the other. Even if we had lit the gas stove, where were the provisions to come from?

AUNT M. (*indignantly*): Did you expect me to begin supporting your family the second month after your marriage, young man? If you *did*, let me tell you, you will be disappointed. Cecelia, you have been my favorite niece, but this day my will is altered. Go from my sight, both of you. These disgraceful proceedings have made me faint. (*Rings bell on table. As MR. and MRS. NEWLYWED leave by one door BRIDGET enters by the other and applies smelling salts to her mistress's nose, smiling triumphantly at Mr. N. who pauses in the doorway to shake his fist at her.*)

(*Curtain falls.*)

LILIAN DYNEVOR.

ACROSS THE YEARS.

THEY rested here—those gentle little fingers,
They wrote these words, one summer long since fled,
And like unto the faint, sweet scent which lingers
Around the jasmine, when the flower is dead,
So these words breathe the sweets of love gone by,
Those years are dead, but mem'ry cannot die.

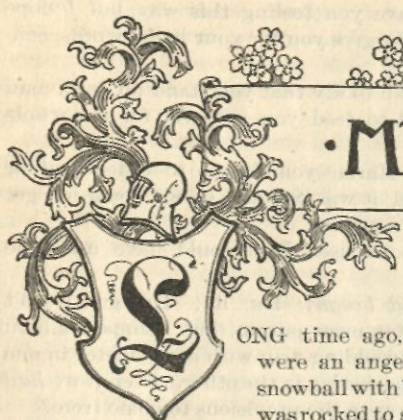
I hold the book she gave me, downward drooping,
Old dreams, old dreams steal o'er my thoughts to-night,
Akin to swallows that come homeward, swooping
Back to the nest they left at dawn of light,
A chord is touched—vibrates some long-lost note,
Touched by that gentle little hand that wrote!

Touched by that gentle little hand long after
It traced these simple words, and dropped the pen,
And those sweet eyes looked up, half tears, half laughter,
"Some day," she whispered, "we shall meet again."
They bring back early dreams—old joy, old grief,
These faded lines upon a time-stained leaf.

"In memory of a day upon the river."
Aye, turn back, Time, I close these world-worn eyes,
So waft me back, so let me dream forever,
Beneath the quiet of those summer skies.
Fair, early time! ere chance and change crept in,
And swept afar the prize I hoped to win.

O'er city streets to night, the shades come sweeping,
And hush the murmurs of the busy land,
While Mem'ry enters in, and softly creeping,
Gently, most gently, takes me by the hand.
Time's healing touch smooths out regret or pain.
Across the years, dear child, we meet again!

—L. Clayton.



MARSH-MARIGOLD-LEGEND.

LONG time ago, dear love, when you were an angel baby who played at snowball with bits of white clouds and was rocked to sleep in the slender new moon, there lived in the far away Sunset Land a little princess. She was the loveliest princess ever known. Her eyes were like stars on a winter night and her hair as soft and black as the storm-queen's robe; but best of all of the flower garden, her little heart was over-running with love.

Just back of the palace was a beautiful garden for the princess to play in. Here solemn old oaks, graceful elms, and haughty poplars talked to each other of the stories the wind told; and all about in the garden so thick that one could scarcely run about were daffodils, pinks, rosemary, lilies and every other kind of flower. Every day my princess used to gather her arms full and stand at the gateway. All the poor, ragged, beggar children knew what that meant and they flocked eagerly around to get one of the princess' posies. It was they who told me her eyes were like stars, dear love.

Among the beggar children was a boy, slender and straight as a reed by the brook, with blue eyes and a crown of golden curls that outshone the king's own diadem. Though he came every day yet he never took a flower, he only stood and waited until the princess went away. If she offered him a flower he only shook his head and smiled and the princess was never angry that he refused her bounty.

One day the gate remained closed; the children waited long but the princess did not come. One by one they loitered away and at last only the boy with golden curls was left at the gate. He stood all day though the sun beat warm on his uncovered head. Just at twilight the portal opened and a courtier dashed out. "Tell me," cried the boy, "where is

the little princess?"

"Hinder me not, child," he said, "the princess lies a-dying and I ride for the wisest physician."

Then all night the boy lay at the gate. He heard courtiers and doctors ride out and in, and he listened for a word about the princess. By morning all the court was talking of the wise old doctor's opinion. He said, "Only gold will cure the princess."

"Gold," said the beggar boy when he heard it, "I have no gold." So he still sat by the gate. But when the king heard it he rejoiced and straightway his servants opened his strong boxes and brought bright yellow gold and heaped it about the

princess, but the fever still burned in her veins.

"This is not the gold," said the wise old doctor.

The nobles of the kingdom searched far and wide and brought their choicest treasures of gold; but they were of no avail. Then the beggar boy arose and said, "I have heard that far away dwells a king who grants any

boon to those who love. I will seek him and ask for gold."

The thrushes in the nest in the linden tree had just chipped their shells when he started, but long ere he returned they were singing in the branches; and bright-eyed maidens gathered the apples which he saw only as rosy blossoms.

Long and wearisome was the journey to the land of the King of Love. The way lay through a dismal region where the air seemed stifling and the rocks blistering in the heat. A great serpent lay in the path before him, and for a moment he would fain have turned back, but far at the end of the way he saw a white hand beckoning and he walked boldly forward. The serpent hissing angrily crept away in the rocks. Then as his limbs seemed failing beneath him from weariness, courage forsook him.

"Why should I go on?" he said. "What will this king give



THE PRINCESS AT THE CASTLE GATE.

me who have nothing to give in return?" But a girl's low voice seemed to whisper through the rocky pass. "It is the King of Love. Have courage and go on."

Then succeeded a beautiful region where flowers bloomed and birds sang and nymphs beside the sparkling fountains smiled and seemed inviting him to join them. But footsore and travel-worn he pressed on for the path that led straight through.

At last, wooed by the drowsy perfume of the flowers, he sank down at the foot of a great tree to rest. Then the Queen of Pleasure's realm came, crowned with roses and said, "Stay with us, little lad. These fair playmates shall cheer you and with them you shall gather flowers and play by the fountains all day long. Then, too, the King of Love lives far away and who knows but that when you find him he may refuse your boon?"

"I will stay," said the lad looking over the fair region. Then he sank to slumber and Pleasure watched beside him; but in his dreams he saw, far away, a sweet, pale face and he dreamed of

the princess who lay a-dying for the gold he failed to bring. Even as he looked she reached out her hands to him.

"I come," he cried in his slumber, and Pleasure turned away, as he woke and hurried on his way.

Now he came near his journey's end. One day as he walked through a meadow he saw approaching him a presence so kingly yet so kind that he fell on his knees in sup-

plication, knowing it was the king whom he sought.

"What would you ask of me, my child," said the king, though he already knew the desire of the lad's heart. Then the beggar boy told of the princess with hair as dark as the night queen's robe, and of the flowers she had used to scatter, and how she now lay sick, and that nothing save gold could cure her.

"It cannot be the gold of the mines," said the boy, "for all the nobles of the kingdom have brought that. I think that only you, O most kind king! can tell where the healing gold is to be found."

"That gold is not on earth," said the king, "it is the gift of heaven." Then the boy bowed his head in despair thinking all his labor in vain. But work done for love's sake is never lost.

Then the king spoke again, "Yet because you have sought through temptation and sorrow it shall be granted to you. Lift your head and look." There gleaming through a hazel

thicket the boy saw a mass of the purest gold. When he turned, his heart glad with thanks, the king was gone. Naught remained but to gather the golden flower cups. How beautiful they were! The very breath of healing seemed to cling to their pure petals and dark green leaves. Then the beggar boy, his arms filled with the flowers, hastened on his way to the palace.

No doubt the backward journey was as long as the first had been, yet so light did joy and hope make his footsteps that the way seemed scarce an hour's walk and he never knew he passed through the dismal region at all. Now the palace towers are in sight and now he can see the great gate where the princess used to stand.

"Let me in," he cried to the sentinel, "for I have brought the healing gold."

Anyone was admitted who came with gold, so the lad was soon in the palace. The courtiers sneered at the boy's armful of blossoms, but the father said, "Nay, but let us try it."

So the beggar boy, trembling with gladness, was brought in-

to the presence of the sick princess.

Very wan and listless she lay on her pillow, her eyes looking still more like stars under the shadow of her black hair. He heaped the golden wealth upon her pillow and as she turned in glad surprise the fever faded away, her eyes grew bright and her lips rosy.

"I am well, dear father," she cried, "send my maids to robe me, for I wish to play in the garden."

She was in-

deed well and ran down to greet the last flowers of autumn.

Amid the rejoicing of the court the boy slipped away and sat again by the great gate. No one remembered him until the princess with tears begged her father to find him. Then messengers sought him and brought him in.

"What reward will you have?" said the king.

"Nay," said the beggar boy, "is not the princess cured?"

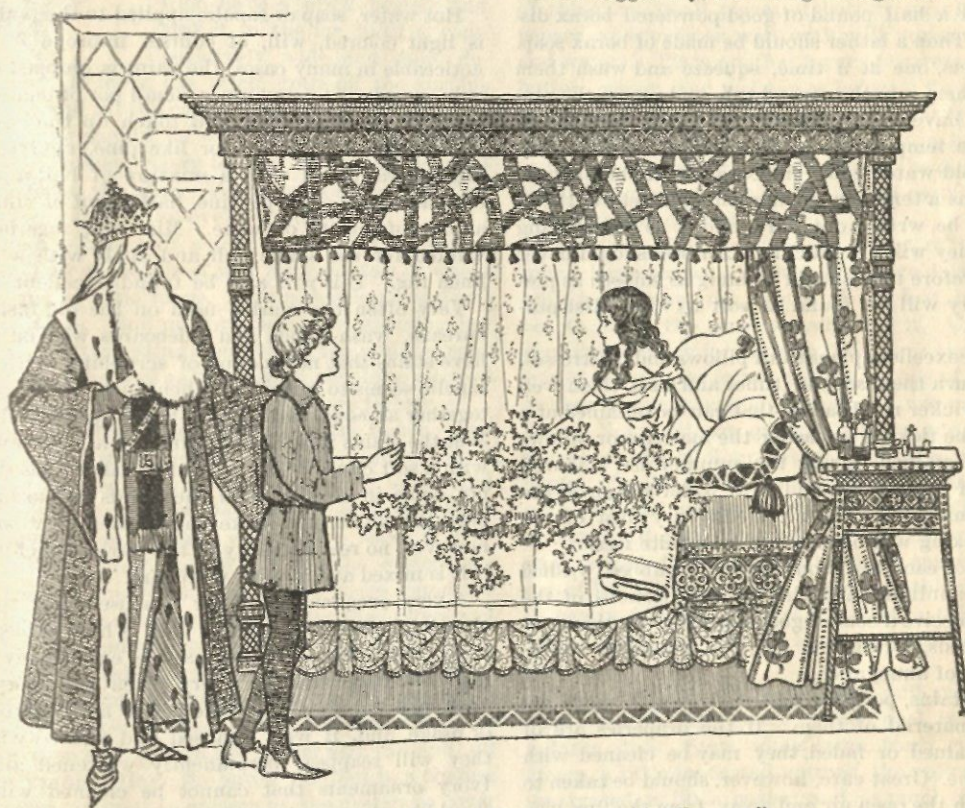
"You shall stay with me and be my son," said the king.

The boy thought of the long summer days by the brookside, "I cannot give up a beggar's freedom for the slavery of a palace," thought he and he said, "Nay."

Then the princess slipped her hand in his and said, "You shall stay with me and be my playmate." And the boy thought of the garden where the lilies grew and smiling he said "Yes."

So he became a prince and dwelt in the palace and they two planted the golden flower of healing in the garden and the princess named it "Marsh Marigold."

ZELIA M. BROWN.



"HE HEAPED THE GOLDEN WEALTH UPON HER PILLOW."

Household Advice.

NO. XIV.—PREPARING FOR WINTER.



THE forehanded housekeeper the fall season is of as much importance as the spring, and the clever woman knows just what steps to take in order to make her home an attractive and comfortable dwelling-place for the winter.

In the first place the draperies, curtains, rugs and comfortables that have been laid away during the summer months should be taken out, beaten, shaken and well aired in the sunshine. Blankets and flannels should be washed, and for this a sunshiny, breezy day should be chosen. Two tubs must be half filled with lukewarm water and a half pound of good powdered borax dissolved in each. Then a lather should be made of borax soap. Put in the blankets, one at a time, squeeze and wash them out. Then pass them into the second tub, and repeat the process. When all have gone through both suds rinse twice in water of the same temperature. Never let either soap, very hot or entirely cold water come in contact with blankets or woollens, as it has a tendency to harden and yellow them. They should not be wrung out hard, and it is best to hang them up where they will dry quickly. An iron should never touch them; therefore they should be hung as smooth as possible and when dry will be found as soft as when first purchased.

A tin roof is an excellent place to air pillows and mattresses, and it is well to turn them several times and beat them well with one of the wicker rug beaters that can be obtained at a small price. If the ticking encasing the mattress or pillows has become at all stained during the summer use, it is well to make a paste of plain starch and clear water and cover the spots with this mixture. When perfectly dry dust off the starch and the ticking will be found to look quite fresh.

The woodwork of each bed should be well scrubbed, washed and dried in the sunlight, and the painted portions of the bedsteads should receive a coat of good varnish. By this careful treatment of beds, spring and fall, the housewife will be saved a great deal of annoyance.

In regard to curtains, portieres and art draperies, much depends upon the material of them. If the draperies are of silk, and at all stained or faded, they may be cleaned with naphtha or gasoline. Great care, however, should be taken to use these liquids in the open air and away from the fire, gas, etc. Chloroform will also restore faded plush or velvet, if the article is very carefully sponged with it. This inflammable fluid should also be used in the open air. In using the gasoline for cleaning purposes take an old piece of unbleached muslin or linen. Wet it with the gasoline, and rub it quickly over the article, always rubbing it lengthwise. When the spots and stains begin to disappear, wipe dry with a clean cloth and hang in the open air that the odor of the cleaning fluid may evaporate. If the drapery is wrinkled, press it on the wrong side with a moderately warm iron, first laying a cloth over its surface. This cleaning will remove all grease spots and restore faded colors. Carpets and furniture coverings may be cleaned in the same way.

Soaps can now be purchased that may be used for cleaning carpets. An excellent mode, however, is to make a strong lather of borax soap shavings and hot water. Scrub the carpet well with this, then rinse with a flannel dipped in clear, cold water. Never use so much water that it soaks through to the other side of the carpet, as this would eventually cause

the fabric to mildew. After the carpet has been thoroughly cleaned open the windows wide that the sun and wind may dry it.

It is said that all painting and papering should generally be done in the fall. If, however, this is impossible much can be done to make the old paper and paint look more presentable. Paper that has become stained and spotted can be treated with an application of powdered pipe-clay and water. It should be mixed until it is the consistency of thick cream; then applied to the spots or stains. The mixture should remain on for several hours, or until thoroughly dry, then brushed off with a stiff, clean brush.

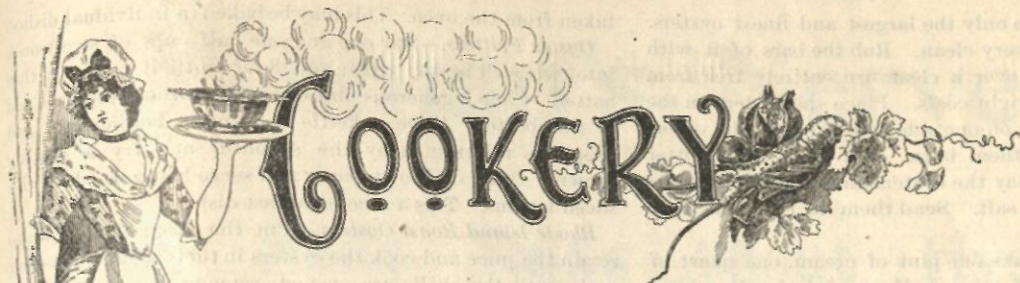
Hot water, soap or sapolio applied to the paint, provided it is light colored, will, of course, improve it, unless, as is noticeable in many cases, the paint is chipped off. Then the only remedy is to procure a small pot of enamel or common paint of the same color and touch up the unsightly places. Woodwork of a dark color like pine, cherry, etc., may be oiled or varnished with a mixture of half a pint of linseed oil, half a pint of turpentine, half a pint of vinegar, and half a pint of spirits of wine. Mix well together, and when wanted for use shake well and apply with a soft brush or linen rag. This will also be found excellent for furniture.

Very often the marble used on the old-fashioned tables, bureaus, wash-stands and sideboards will be discovered to have stains that no amount of scrubbing with sandstone or sapolio seems to remove. When such is the case, mix well together an equal quantity of lemon juice and oil of vitriol. Wet the stains with the mixture and after a few minutes rub with a soft cloth. Care should be taken that the vitriol does not come in contact with the hands or clothing as it will burn the latter and make the former very sore. There is, however, no real necessity of the vitriol touching the hands, if it is mixed and applied with care.

A very excellent thing for a housekeeper to know, when cleaning house for spring or fall, is how to bleach and clean ivory, this substance being used so extensively in ornamenting household articles. Very often the ivory handles of good steel knives will become yellow and stained through age or usage, and, if well cleansed and rubbed with sandpaper they will reappear permanently whitened and beautified. Ivory ornaments that cannot be cleaned with sandpaper should be thoroughly washed in water and dried on a soft towel, then rubbed over with peroxide of hydrogen and stood in the sun to dry. If the piano keys have become yellowed they can be cleaned with a fine quality of sandpaper or whitened by a dilution of one ounce of nitric acid in ten ounces of soft water. Apply with a brush and wash off with a soft bit of flannel.

In cleaning the fire brasses, which are so much in use during the winter months, a word of caution is necessary. Most people, heretofore, have considered it best to clean andirons, lamps, candlesticks, brass kettles, etc., with acids. It is a much better plan, however, to use putty powder and sweet oil. After rubbing this on, wash the articles in hot soap suds and polish with a soft flannel or chamois. This way of treating brass will insure brightness and cleanliness where in time the acids corrode and injure.

While we are on the subject of cleaning metals, it would be well to advise the use of powdered borax in the water which is used to wash the silverware. If the borax is used it will not be found necessary to use polishing powders so often.



OYSTERS.

OYSTERS IN ICE.—First procure a perfectly square, well shaped block of clear ice; have it chipped to the correct size to set on a deep tray, then have a brick heated and sink it in the ice until a comparatively wide and deep depression is made.

Remove the brick, drain off the surplus amount of water, and fill the cavity with as many oysters as are required. These should be well seasoned with vinegar, salt and pepper. Parsley, celery tops or lettuce may be used to surround the ice at the base. The above is a very effective way to serve raw oysters at an evening party.

Pickled Oysters.—Take half a pint of white wine, half a pint of vinegar, four spoonfuls of salt, six spoonfuls of whole black pepper, and a little mace. Strain the liquor and add the above ingredients. Boil up once, and pour steaming hot over the oysters. After letting them stand ten minutes pour off the liquor, which, as well as the oysters, should be allowed to get cold. Then place in a jar and cover very tightly.

Oyster Stew.—Open the oysters and strain the liquor. Put to them some grated stale bread or cracker crumbs, and a little pepper and nutmeg. Throw them into the liquor and add a glass of white wine. Let them stew but a very short time, or they will be hard. Have ready some slices of buttered toast with the crust cut off. When the oysters are done, dip the toast in the liquor, and lay the pieces round the sides and in the bottom of a deep dish. Pour the oysters and liquor upon the toast and send them to the table very hot.

Sauté of Oysters.—Take three dozen small-sized oysters, four tablespoonfuls of fine cracker crumbs, two tablespoonfuls of butter, salt and pepper to taste. First drain the oysters as dry as possible, then season with the pepper and salt and roll in the cracker crumbs. Have the butter very hot in a chafing dish or frying pan, and put in enough of the oysters to cover the bottom of the utensil. Fry crisp and brown, being very careful not to scorch. Serve on hot, crisp toast, with slices of lemon or a dash of tabasco sauce.

Simple Oyster Stew.—For a simple and delicious stew, put a pint of oysters with their liquor in the hot water pan of a chafing dish. At the first sign of boiling pour them into a bowl, and quickly bring to a boil a pint of sweet milk. Add the oysters, butter, pepper and salt, and serve at once while the oysters are plump.

Oyster Toast.—This is a very nice supper dish and is made as follows: Allow six oysters for each person; mince them fine. Beat a teaspoonful of butter, salt, pepper and nutmeg together and heat. When hot add the oysters, a beaten yolk of an egg and two tablespoonfuls of rich cream. Stir, and when the egg is set pour on buttered toast.

Creamed Oysters.—One quart of oysters, one pint of cream, a small slice of onion, a bit of mace, salt, pepper to taste, and a tablespoonful of flour. Mix the flour with a little cold cream or milk, and stir gradually into the boiling cream.

Let the oysters come to a boil in their own liquor, and skim carefully. Drain off all the liquor and turn the oysters into the cream. Skim out the mace and onions and serve.

Panned Oysters Served in the Shell.—Place two or three oysters into an oyster

or large scallop shell. Add butter the size of two peas, season with pepper and salt, and cover with cracker or bread crumbs. Place in a quick oven and brown thoroughly but do not let the mixture become too dry.

Escalloped Oysters.—Put a layer of rolled crackers in an oval dish, then add a layer of plump, juicy oysters. On top of these lay small pieces of butter; sprinkle with salt and pepper and moisten well with milk (or equal parts of milk and water). Place another layer of oysters and crackers and butter; season, and moisten as before. Continue in this way until the dish is nearly full, then cover with a layer of cracker and pieces of butter. Place in a hot oven and bake as long as is necessary for the size of the dish. If it is a large one holding about two quarts it will require an hour and a half or two hours to bake.

Croustade of Oysters.—Have a loaf of bread baked in a round basin or pan. When it is two days old take a sharp knife and cut out the centre of the loaf, being very careful not to break the crust surrounding it. Crumble the bread very fine and dry it slowly in the oven; then fry three cupfuls of the crumbs in two tablespoonfuls of butter. As soon as they become a golden brown and are very crisp, they are done. Now boil one quart of cream and stir into it three tablespoonfuls of flour, which has been mixed with half a cupful of cold milk. Cook eight minutes. Season to taste with salt and pepper. Put a layer of the sauce into the croustade, then a layer of oysters well sprinkled with salt and pepper, then another layer of sauce and oysters and one of fried bread crumbs. Continue this until the croustade is nearly full, having the last layer a thick one of crumbs. Bake slowly for half an hour and serve with a garnish of parsley.

Oyster Patties.—Make some rich puff paste, and bake it in very small tin patty pans. When cool, turn them out upon a large dish. Stew some large, fresh oysters with a few cloves, a little mace and nutmeg, the yolk of egg boiled hard and grated, a little butter, and as much of the oyster liquor as will cover. When the mixture has stewed a little while, remove from the pan and set away to cool. When quite cold lay two or three oysters and a portion of sauce in each shell of puff paste.

Fried Oysters.—The largest and plumpest oysters are to be chosen for this purpose. Simmer them in their own liquor for a couple of minutes. Take them out and lay them on a cloth to drain. Then beard and flour them, roll in egg and bread crumbs and put them in boiling fat. Fry them a crisp and delicate brown and garnish with sliced lemon.

Roasted Oysters.—Wash the shells with a small scrub brush until they are perfectly clean. Put into pans and set them in the oven, or place them in rows on the top of the kitchen range. Take them up as soon as the shells begin to open and before the liquor is lost. Have ready a hot vegetable dish, take out the oysters and serve immediately; or the upper shell may be taken off and the oysters placed on broad dishes in the other shell. The dishes must be well heated, as the oysters must be eaten hot.

Broiled Oysters.—Take only the largest and finest oysters. See that the gridiron is very clean. Rub the bars of it with fresh butter and set it over a clear fire entirely free from smoke, or on a bed of bright coals. Place the oysters on the gridiron, and when done on one side turn them on the other, being careful not to let them burn. Put some fresh butter in the bottom of a dish, lay the oysters on it and season them slightly with pepper and salt. Send them to the table very hot.

Oyster Chartreuse.—Take one pint of cream, one quart of oysters, one small slice of onion, half a cupful of milk, whites of four eggs, two tablespoonfuls of flour, two tablespoonfuls of butter, salt, pepper, six potatoes and a cupful of fine bread crumbs. Boil and skin the potatoes; mash very fine and light and add the milk, salt, pepper and one spoonful of butter, and then the whites of the eggs beaten to a stiff froth. Have a mould well buttered, and sprinkle the bottom and sides with the bread crumbs. Then line the mould with the potatoes and let stand for a few minutes. Put the onion and cream to boil. Mix the flour with a little cold milk or cream—about one-fourth of a cupful—and stir into the boiling cream. Season well with salt and pepper, and cook eight minutes. Let the oysters come to a boil in their own liquor. Skim them and drain off all the juice. Take the onion from the sauce and add the oysters. Season to taste and turn into the mould. Cover with the remainder of the potato, being careful not to put in too much at once. Place in a hot oven and bake for half an hour. Take from the oven about ten minutes before dishing, and let it cool a little. Then place a large dish over the mould and turn both dish and mould at the same time; removing the mould very gently. Caution should be taken that every part of the mould has a thick coating of the mashed potato, and when the covering is put on no opening must be left for the sauce to escape.

Oyster Cocktails.—A prevailing way of serving this delicious sea food for a first course is in oyster cocktails. A small oyster is used for the purpose, five or six being the number desired for each person. For half a dozen persons mix together three teaspoonfuls each of vinegar, grated horseradish and tomato catsup; six teaspoonfuls of lemon juice and one of tabasco sauce. Have the oysters very cold and place them in glasses. Put an equal amount of the prepared sauce into each glass over the oysters and serve. The glass should be placed upon a plate and served with both an oyster fork and a small spoon. Ice dishes may be made for serving cocktails. Put upon a handsome plate they make an attractive and unusual dish, needing examination to determine if they are made of glass. These ice shells may be made at home by filling large scalloped patty tins with water and putting them in a packed ice-cream freezer and letting them remain until the water becomes solid. Before removing the ice from the tins take a hot iron poker and melt out the centre of the ice, making the space large enough to form a saucer and hold the oysters and sauce. Thin slices of buttered brown bread are served with raw oysters or cocktails.

Oysters au Gratin.—Put one quart of oysters with their liquor in a double boiler, put over the fire and let the oysters come to the boiling point; turn them into a colander or sieve, saving the liquor that drains through. Take a cupful of the liquor and return it to the double boiler. Mix together two tablespoonfuls each of butter and flour, and when the liquid is again boiling stir in the flour mixture and cook for three minutes. Add one gill of cream, salt and cayenne pepper to taste, and one tablespoonful of Parmesan cheese. Add the drained oysters and draw the boiler to one side of the fire while you butter a baking dish; then turn the mixture into it. Cover the top with bread crumbs and put a thin layer of grated cheese over all. Place the dish on the upper grate in a brisk oven and bake fifteen minutes, serving as soon as

taken from the oven. This may be baked in individual dishes.

Oyster Fritters.—Stir one and one-half cups of sweet milk into two well beaten eggs; add flour until it makes a thin batter. Chop a generous pint of oysters rather fine and add to this batter. Have a kettle containing boiling lard and drop this mixture in by the spoonful and fry a delicate brown. Drain on brown paper and serve hot, garnished with sliced lemons. This a nice breakfast dish.

Rhode Island Roast Oysters.—Put the large shell down to retain the juice and cook the oysters in their shells upon clear coals until the shells are opened; remove the upper shells, take up quickly, season generously with salt, pepper and butter, and serve at once in the shells with crisp, hot squares of buttered toast.

Baked Oysters.—For anyone having dainty china individual bakers the following is a nice way of serving oysters: Cut thin slices of stale bread to fit the bottom of the bakers, toast and butter them, moisten them with the oyster liquor, and place in the bottom of the dishes. Cover the toast with a layer of oysters, sprinkle them with pepper, and cover with tiny bits of butter. Put the dishes in a baking pan, cover the top with a sheet of tin or heavy paper, and place in a hot oven. The oysters will cook in about eight minutes; when the edges of the oysters are ruffled they are done. Before taking from the oven lightly season the oysters with salt; replace the cover, and let them remain a moment longer in the oven; then serve immediately.

Baked Oyster Dumplings.—A delicious course for a company luncheon in place of patties is baked oyster dumplings. Select good-sized oysters, pour over them some lemon juice and season with salt and pepper. Stand the dish containing the oysters and seasoning in a cool place while the crust is making. Roll nice puff paste very thin and cut it into squares with a pastry wheel, having the pieces at least four inches square, and brush them over with the white of an egg. Place upon each square two or three of the prepared oysters, and put a little piece of butter on them. Bring the four corners of the paste together and fasten by sticking through them small Japanese toothpicks, leaving the crust open between the points. Put the dumplings in a biscuit pan and bake in a quick oven a delicate brown. Remove the picks before serving the dumplings.

Oyster Loaf.—A celebrated Baltimore dish is oysters baked in a loaf of bread. Bake a long, thin loaf for the purpose or purchase a stale Vienna loaf. Cut a deep slice from the top and with a spoon scrape out the soft part, leaving a wall all around. Fill this "box" with oysters, seasoning them with salt and pepper and a little tomato catsup; put plenty of pieces of butter over the top and replace the slice of crust. Place the filled loaf in a biscuit tin and pour over the loaf two spoonfuls of the oyster liquor; put upon a grate in a brisk oven and bake from twenty to twenty-five minutes, putting some of the oyster liquor over the loaf from time to time. Serve very hot. Small Vienna rolls may be used in place of a loaf, serving one roll to each person. A little chopped celery is often substituted for the tomato catsup.

Oyster Potpie.—Take one quart of oysters and scald them in their own liquor. When it reaches the boiling point take out the oysters with a skimmer and put to one side in a warm place. Stir together a good-sized piece of butter and two tablespoonfuls of flour, and moisten with some cold milk. Add two small cups of boiling water to the liquor, season highly with salt and pepper, and then stir in the flour mixture and let it cook until it thickens like cream. Make a light biscuit dough and roll into little balls. Drop the balls into the boiling mixture, cover the saucepan and cook until the dough is done. It should not take more than fifteen minutes. Put the warm oysters upon a hot platter and pour the biscuit balls and sauce over them. Serve immediately.

Woman's Nerves.

Mrs. Platt Talks About Hysteria.

When a nerve or a set of nerves supplying any organ in the body with its due nutriment grows weak, that organ languishes.

When the nerves become exhausted and die, so to speak, the organ falls into decay. What is to be done? The answer is, do not allow the weakness to progress; stop the deteriorating process at once!

Do you experience fits of depression, alternating with restlessness? Are your spirits easily affected, so that one moment you laugh and the next fall into convulsive weeping?

Again, do you feel something like a ball rising in your throat and threatening to choke you, all the senses perverted morbidly sensitive to light and sound, pain in ovary, and pain especially between the shoulders, sometimes loss of voice and nervous dyspepsia? If so, you are hysterical; your uterine nerves are at fault. You must do something to restore their tone.

Nothing is better for the purpose than Lydia E. Pinkham's Vegetable Compound; it will work a cure. If you do not understand your symptoms, write to Mrs. Pinkham, Lynn, Mass., and she will give you honest, expert advice, free of charge.

MRS. LEVI F. PLATT, Womleysburg, Pa., had a terrible experience with the illness we have just described. Here is her own description of her sufferings:

"I thought I could not be so benefitted by anything and kept it to myself. I had hysteria, caused by uterus trouble, in its worst form. I was awfully nervous, low-spirited and melancholy, and everything imaginable.

"The moment I was alone I would cry from hour to hour; I did not care whether I lived or died. I told my husband I believed Lydia E. Pinkham's Vegetable Compound would do me good. I took it and am now well and strong, and getting stouter. I have more color in my face than I have had for a year and a half. Please accept my thanks. I hope all who read this and who suffer from nervousness of this kind will do as I have done and be cured."

When writing to Advertisers please mention the STANDARD DESIGNER.





3023



3023

No. 3023. — CHILD'S CLOAK. In 5 sizes, 1 to 5 years. 5-yr. size needs 5½ yds. 22 in. Price 15 cents.

Sweetness and Light.

Put a pill in the pulpit if you want practical preaching for the physical man; then put the pill in the pillory if it does not practise what it preaches. There's a whole gospel in Ayer's Sugar Coated Pills; a "gospel of sweetness and light." People used to value their physic, as they did their religion,—by its bitterness. The more bitter the dose the better the doctor. We've got over that. We take "sugar in ours"—gospel or physic—now-a-days. It's possible to please and to purge at the same time. There may be power in a pleasant pill. That is the gospel of

Ayer's Cathartic Pills.

More pill particulars in Ayer's Curebook, 100 pages. Sent free. J. C. Ayer Co., Lowell, Mass.



2364



2364

No. 2364. — CHILD'S CLOAK. Cut in 5 sizes, from 1 to 5 years. The 4-year size requires 4¾ yards of material 23, 3¼ yards 27, or 1¾ yards 54 in. wide, with 10¾ yards to trim. Price 15 cents.

Answers to Correspondents

RULES.

In order to insure a reply under this heading it is necessary to give a pseudonym under which the querist may be addressed. The full name and address of the writer must also be given. This will never, under any circumstances, be published.

Questions to be answered in the November number must reach the editor not later than September 12th.

We are anxious to make this department of real benefit to our subscribers. Correspondence is solicited and competent persons will answer all questions.

N. B.—Under this heading are answered all general questions. Studies of character from the handwriting are given in the graphology columns. Queries for the two departments must be in separate letters.

ALICE CAREY.—You do not say how old you are, and as your height is below that of the average woman, we are at a loss how to advise you. From twelve to fourteen a girl wears her skirts to her shoe tops unless she is very well developed for her age. From fourteen to sixteen years she wears them to the ankle; after that the skirt should be made woman's length. In the STANDARD DESIGNER for February, 1897, you will find several pleasing ways of dressing the hair. Perhaps some of them may suit you.

PEACHERINA.—See answer to Alice Carey. We should think that you were tall enough and old enough to wear full-length skirts. As regards the visiting cards, see "Hints on Etiquette," page 90 of the STANDARD DESIGNER for September, 1897.

ROSEBUD.—Mercury in any form is a most dangerous drug to meddle with. Try the following harmless receipt for whitening the skin and removing tan: Take equal parts of fresh lemon juice, rosewater and rectified spirits, and mix well together. Let it stand over night. The next day decant the clear portion and strain through muslin. Bathe the face with the lotion night and morning, wiping it afterwards with a soft towel.

COUNTRY GIRL.—Mix well together

one ounce of elder-flower water and twenty grains of sulphate of zinc. Rub the freckles with this every night. In the morning wash off with soap and soft water and apply a lotion made of one-half pint of infusion of roses, and thirty grains of citric acid. This will remove the freckles, but may leave the skin a little rough, for which apply cold cream. Prepared chalk is harmless.

MISS SUSIE BUTLER.—If the nails are not inclined to be smooth, it is a sign of ill health, and you should consult a physician. Nothing will make the nails grow any faster than nature intends. When you want an answer by mail from this department, remember to put a stamp on your addressed envelope.

FRANCES.—In the STANDARD DESIGNER for August, 1897, you will find two good designs for dressing sacques, both of which have bishop sleeves, but greatly modified in size and shape. Still another design appears in the STANDARD DESIGNER for April, 1897. The elder-down should not be at all bungling made by any of these patterns. Sateen

Enameline



DUSTLESS. ODORLESS. BRILLIANT. LABOR SAVING.

THE MODERN STOVE POLISH.

Try It on Your Cycle Chain
J.L. Prescott & Co. New York.

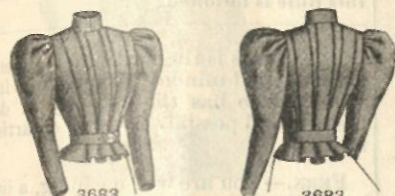
HALL'S Vegetable Sicilian HAIR RENEWER.

The best hair grower, color restorer, dandruff eradicator, scalp cleanser, falling hair and baldness preventer and curer known to science. A fine hair dressing. Physicians recommend it.

R. P. Hall & Co., Props., Nashua, N.H.
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is not as good material for a petticoat as a good quality of brilliantine or moreen. We do not understand your question regarding the featherbone. Do you want it to stiffen the back breadth or around the lower edge? If the former, which is preferable, you can tell how many rows by looking at the illustration on page 30 of the STANDARD DESIGNER for March, 1897.



No. 3683.—MISSSES' PLEATED WAIST (with or without fitted lining). Cut in 7 sizes, from 10 to 16 yrs. The 14-yr. size requires 34 yds. 27, 27½ yds. 32, 2 yds. 44, or 13½ yds. 54 in. wide. Price 15 cents.

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FOR EMBROIDERERS

Just Published and Never Before Advertised. Entirely New Features. 125 Engraved Illustrations. Over 200 Original Patterns Described.

The possessor of this book has practically before her our whole stock of Centrepieces, Dollies and stamped novelties.

A new feature of "Our '97 Book" is the series of Colored Illustrations, reproducing in colors various Embroidered Flowers, Leaves and Borders, showing clearly just what colors of silk are used, just how each stitch is made, just how to shade each part of the work. Send 10 cents for the book. Ask for "Our '97 Book."

THE BRainerd & ARMSTRONG CO.
146 Union Street, New London, Conn.



I treat you liberally.

48 Choice Winter Flowering Bulbs for 25¢

In silver or 27 one-c. stamps to introduce my Nurseries and Magazine into new families. My offers are famous for their liberality, having made mine the largest mail order seed and bulb house in the world, but this offer surpasses every offer ever made by me in the past.

Hyacinth, light red; fine for forcing.
Tulip, La Reine, early; white, then
 Tulip, double, late yellow rose, pink.
Narcissus, Polyanthus, elegant
 Spanish Iris, fine mixed. (scented)
Iris, superlative mixed, all colors.
Jonquil, pure yellow; good forcing.
Crocus, Cloth of Gold, yellow, early.

Crocus, Reine Blanche, pure white.
 Scilla Siberica, bright, intense blue.
 Persian Ranunculus, large, double.
 Fritillaria, Imperialis, very early.
 Grape Hyacinth, deep sky blue.
 Allium, Moly Luteum, bright yellow.
 Sparaxis, superlative, all colors.

And Thirty-three other Bulbs.

All the above bulbs, forty-eight in all, sent neatly packed and postpaid, also catalogue of full line of choicest bulbs and 3 months' trial subscription to my catalogue of full line of choicest bulbs and 3 months' trial subscription to my bright, new, Illustrated Magazine, if you send only 25c. silver or 27 one-c. stamps. Bulbs guaranteed true to name and color. 5 full collections and stamps. Subscriptions for \$1. Club with friends and get yours FREE, with extras, subscriptions for \$1. Club with friends and get yours FREE, with extras.

L. N. CUSHMAN, the Bulb and Seedman, Winthrop Square, BOSTON, Mass.

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Take a Combination Case of the LARKIN SOAPS and a "Chautauqua" Antique Oak Reclining Easy Chair or Desk

ON THIRTY DAYS' TRIAL. From factory to family.



100 Bars Sweet Home Soap. 10 Bars White Woolen Soap.
 12 Packages Boraxine. 18 Cakes Finest Toilet Soaps.
 Perfumes, Cold Cream, Tooth-Powder, Shaving Soap.

If changes in contents desired, write.
 The Soaps at retail would cost \$10.00
 Either Premium is worth \$10.00
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 You get the Premium Both \$10.

AND ON THIRTY DAYS' TRIAL. IF SATISFIED, YOU REMIT \$10.00; IF DISAPPOINTED, HOLD GOODS SUBJECT TO OUR ORDER.

The Larkin Soap Mfg. Co., Buffalo, N. Y.

Our offer explained more fully in Standard Designer, October and November.

New York Observer says:—"We unhesitatingly recommend the Larkin Soap Mfg. Co. of Buffalo, N. Y. This concern makes large promises and fulfills them in a large way. No one need hesitate to send money to them. Extraordinary value will be received."

NOTE.—The publishers of the Standard Designer have inspected the soaps and premiums, and know they give satisfaction, and also know that the Larkin Soap Mfg. Co. are reliable in every way, and fulfill all their promises as advertised above.

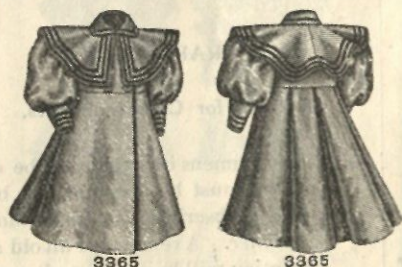
New York Observer says:—"The Desk and the Oil Heater offered by the Larkin Soap Mfg. Co. of Buffalo, N. Y., are capital pieces of furniture. Moreover the extras put in each box of soap are worth a considerable amount of money, and the soap itself is worth what the whole outfit costs."



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Over 4,000 vacancies—several times as many vacancies as members. Must have more members. Several plans; two plans give free registration; one plan GUARANTEES positions. 10 cents pays for book, containing plans and a \$500.00 love story of College days. No charge to employers for recommending teachers.

SOUTHERN TEACHERS' BUREAU. { REV. DR. O. M. SUTTON, A. M., { SUTTON TEACHERS' BUREAU,
 S. W. Cor. Main & 3d Sts., Louisville, Ky. { PRESIDENT AND MANAGER. 69-71 Dearborn St., Chicago, Ill.
 Northern vacancies, Chicago office; Southern vacancies, Louisville office. One fee registers in both offices.



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Of Book-keeping, Shorthand, Arithmetic, Penmanship, Business Forms, Letter Writing, Commercial Law, etc.

AND OUR INSTRUCTION BY MAIL. Secures Salaried Situations For Bright Young Men And Women.

During spare hours you can secure a practical business education that will qualify you for a successful business career.

It is the kind of knowledge that pays and thousands of young men and women in every state will gladly testify that it is at once the most convenient and inexpensive method of securing a business education.

Trial lesson 10 cents. Interesting Catalogue free. It will pay you to write to-day. Address,

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 A Well-known School of National Reputation.



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To introduce our 100-page new illustrated Bargain catalog of Fancy Work, Novelties & Jewellery we will send this exquisite Dolly & Catalog, all for 18c. We pay postage on all our goods. Stamp C. S. DAVISSON & CO., taken. 48 S. 3th St., Phila., Pa. Dept. 21.

HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

MODENE

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST
INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.



Discovered by Accident.—In COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERSEDES ELECTROLYSIS.

Recommended by all who have tested its merits.—Used by people of refinement. Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, \$1.00 per bottle. Send money by letter, with your full address written plainly. Correspondence strictly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

LOCAL AND GENERAL AGENTS WANTED. MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A. Manufacturers of the Highest Grade Hair Preparations. You can register your letter at any Post-office to insure its safe delivery. EVERY BOTTLE GUARANTEED.

We offer \$1,000 FOR FAILURE OR THE SLIGHTEST INJURY.



A FAIR AND BEAUTIFUL COMPLEXION.

Pimples, Freckles, Blotches,
Blackheads, Redness . . .

and all other skin eruptions vanish by the use of

**DR. CAMPBELL'S SAFE ARSENIC
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and FOULD'S MEDICATED
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One box of Dr. Campbell's Safe Arsenic Complexion Wafers will restore the face to the smoothest and fairest MAIDENLY LOVELINESS. Used by the cream of society throughout the world.

Dr. Campbell's Wafers and Fould's Arsenic Soap are guaranteed perfectly harmless and not deleterious to the most tender skin.

BEWARE OF WORTHLESS COUNTERFEITS, as they are both USELESS and DANGEROUS. Wafers by mail \$1; six large boxes \$5. Soap 50c. Address all orders to

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Sold also by Druggists Everywhere.



The Imperial.

This is one of five different Ladies' Corset Waists made by this company, together with fine Corsets, Ladies' high grade underskirts and other specialties. Agents wanted everywhere. Price List and Retail Guide Free.

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CREATES A PERFECT COMPLEXION.

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WANTED-CRAYON ARTISTS and all beginners on Solar Prints who want work. Write Eugene Pearl, Artist, 23 S. Union Square, New York, for Art Brochure, sent free. Tells how to make \$10 to \$30 weekly at home. One agent wanted in every town.

Kava-Kava Cures Kidneys,

Rheumatism, Bladder or other diseases, caused by the poison of **URIC ACID** in the Blood. This Wonderful Shrub is the latest botanic discovery. Even **Bright's Disease** is cured by it. In two years it has cured 30,000 cases in Europe and America. A large case is sent to you by mail entirely **Free**, for introduction, and to prove its powers. Address **The Church Kidney Cure Co.**, 414 Fourth Avenue, New York.

COUPON.

GRAPHOLOGY.

Rules for Correspondents.

- 1.—All specimens of writing to be delineated must be accompanied by a yearly subscription to *The Standard Designer*. A renewal of an old subscription will be considered equivalent to a new one.
- 2.—No answers will be given save in the columns of *The Standard Designer*. Positively no delineations will be sent by mail.
- 3.—Letters will be answered in the order received.
- 4.—Names and addresses of correspondents must always accompany the pseudonyms chosen or no notice will be taken of communications. The real names will not be published under any circumstances.
- 5.—At least three lines of writing must be given, in addition to the signature, on unruled paper, with pen and ink.

When writing to Advertisers please mention the STANDARD DESIGNER.

6.—Letters on this subject should contain no other queries, and should be addressed to

"CHIGRA,"
Graphology Department,
The Standard Designer.

Our graphology correspondents would save themselves disappointment and as much annoyance if they would read Rule 1 at the head of this column. We have extended this to include an agent's receipt not over a month old. Positively no delineation will be given hereafter unless this Rule is followed.

BEE.—This is the writing of an energetic, broad-minded, interesting individual, who has the capacity of deep feeling, and possibly musical or artistic talent.

FERN.—You are well meaning, a little inclined to be narrow-minded; have much self-confidence and ambition.

SOFA.—You lack originality, have a kind heart and sympathetic manner. You are also affectionate and quite sincere.

WHILAMENA.—You are generous, even-tempered, refined, clever, and are capable of deep feeling.

VIOLA.—Ambition, perseverance, industry, energy of purpose and much executive ability are shown in this specimen.

GLENDOLIA E.—Your disposition is very changeable, and your temper is quick. You are kind-hearted and affectionate.

STELLA STAR.—Generosity, sympathy, affection, industry, and considerable will-power are attributes of this correspondent.

BRIDGET.—You possess a generous disposition, hospitable nature, kind heart, sincerity and much executive ability.

OSSIAN.—Ambition, perseverance, industry, artistic talent and musical ability are shown in this specimen.

DIMPSE.—You are original, clever, very witty, and have a keen sense of the ridiculous. You are quite domestic in your tastes.

G. D.—This correspondent is neat, refined, capable, industrious, cautious and possesses a sympathetic and affectionate heart.

THE CLINTON SAFETY PIN



Has the largest sale of any Safety Pin in the world, because of its surpassing excellence.

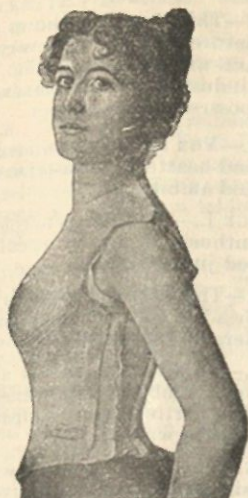
Has a perfect guard to prevent cloth catching in coil. Made of tempered brass, doesn't bend. Super nicked, doesn't turn brassy.

Hook from either side.

Beware of Imitations.

FREE! We will send samples of the CLINTON, a so our SOVRAN pin and a pretty colored animal booklet for the children.

"It just suits me!"
The Oakville Co., Waterbury, Conn.



Side view of La Forma fitted to back lining.

La Forma is a cut and moulded interlining made only of lightest canvas and finest haircloth. It is the invention of a former assistant of M. Worth, Paris, and gives any waist the perfect outline that only a few great ladies' tailors could produce before La Forma came.

La Forma
REGISTERED TRADE MARK
PATENTED MAR. 17, 1897

The Dressmakers' Helper.

The most valuable idea for perfecting the fit of a Waist that was ever presented to a professional or home dressmaker.



Dressmaker marking out waist from pattern that comes with La Forma.



La Forma basted to front section of waist for fitting.

La Forma is exceedingly simple and practical. If you make your own dresses you will like it because it takes away much of the work of waist making and greatly improves the fit. Any professional or home dressmaker can use La Forma and get perfect results.

Pattern and instructions with every pair.

Ask for La Forma at any dry goods store.

J. W. GODDARD & SONS, SOLE SELLING AGENTS, 98-100 BLEECKER ST., N. Y.



3550

No. 3550.—LADIES' ETTON COSTUME (having seven-gored skirt). The pattern is cut in 10 sizes, from 32 to 44 in. bust measure. The medium size requires $9\frac{1}{4}$ yds. of material 27, $8\frac{3}{4}$ yds, 32, $5\frac{5}{8}$ yds. 44, or $4\frac{3}{8}$ yds. 54 in. wide, with $13\frac{3}{8}$ yds. of braid to trim. This stylish costume is here developed in serge trimmed with braid.

Price 25 cents.



3622

3622

Copyright, 1897, Standard Fashion Co. of N. Y.

No. 3622.—CHILD'S DRESS. Cut in 7 sizes, from 3 to 9 yrs. The 5-yr. size requires 6 yds. 22, $3\frac{3}{4}$ yds. 32, $3\frac{1}{4}$ yds. 44, or $2\frac{3}{4}$ yds. 54 in. wide, with $15\frac{1}{2}$ yds. insertion and 2 yds. edging to trim. Price 15 cents.

Flowers for Winter.

What You Can Buy for 25 cts., postpaid.

- 5 Hyacinths, all different colors, beautiful, 25c.
 - 20 Tulips, a fine assortment, all colors, 25c.
 - 10 Choicest Varieties Narcissus, all colors, 25c.
 - 30 Crocuses, all colors, handsome, 25c.
 - 2 Chinese Sacred Lilies, or Joss Flower, 25c.
 - 30 Freesias, Alba, Splendid Winter Bloomer, 25c.
 - 2 Calla Lilies, for Winter Blooming, 25c.
 - 15 Oxalis, all Colors, including Buttercups, 25c.
 - 6 Choice Winterblooming Roses, all colors, 25c.
 - 5 Choice Geraniums, all different, 25c.
 - 2 Carnations, ready to bloom, 25c.
 - 2 Elegant Decorative Palms, 25c.
 - 3 Giant Golden Sacred Lilies, new 25c.
- You may select 3 complete sets for 60 cts.; any 6 sets for \$1. Get your neighbor to club with you and get yours **Free**. Catalogue free; order today.
- GREAT WESTERN PLANT CO., Springfield, O.**



3623

Copyright, 1897, by Standard Fashion Co. of New York.

No. 3623.—LADIES' ETTON COSTUME (having five-gored skirt). Width of skirt at lower hem $4\frac{1}{4}$ yds. The pattern is cut in 10 sizes, from 32 to 44 in. bust measure. The medium size requires $10\frac{1}{4}$ yds. 22, $7\frac{1}{4}$ yds. 32, $5\frac{5}{8}$ yds. 44 or $4\frac{3}{8}$ yds. 54 in. wide.

Price 25 cents.

When writing to Advertisers please mention the STANDARD DESIGNER.

\$25.00
and up.



ORGAN

INCORPORATED FOR 50 YEARS

We have the largest manufactory in the world from which we sell direct to the consumer at wholesale prices, thus saving the profits of the dealer and the commissions of the agents. No money required until instrument has been thoroughly tested in your own house. Shipped on 30 days' trial.

FREE

Sold on instalments. Easy payment. Send for catalogue at once if you want to obtain the greatest bargain ever offered. Write your name and address plainly, and we will send by mail same day letter is received. Positively guarantee every Organ and Piano twenty-five years.

PIANO



\$160.00
and up.

ADDRESS
BEETHOVEN
PIANO & ORGAN CO.
P. O. Box 850
Washington, N. J.

NUBIAN PERCALINE, SATEEN, SILESIA,

or NUBIAN Linings of any kind, for
Waist or Skirt, are Fast Black and

Will Not Crock.

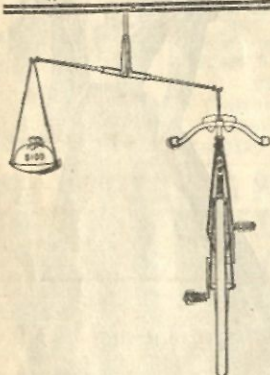
Positively unchangeable and of superior quality. Nothing else so fully satisfies the highest requirements. Inexpensive enough for any dress.

It is not enough to ask for "Fast Black" dress linings, because many such that retain their color may **crock** the underclothing or discolor by perspiration.

Look for this on every yard of the Selvaige:

Nubian Fast Black

**Value
Received**



1897

Columbia
Bicycles
Standard of the World. **\$75.00**

That is what we give you—value for value. You pay one hundred dollars for the Columbia bicycle and get a bicycle worth one hundred dollars. When you buy the average bicycle the expense only begins with the payment. When you buy the Columbia the expense practically ends.

• • • 1896 Columbias, \$60. • • •

Hartford Bicycles, second only to Columbias,
\$50, \$45, \$40, \$30.

POPE MANUFACTURING COMPANY,
HARTFORD, CONN.

Catalogue free from any Columbia dealer; by mail for one 2-cent stamp.

When writing to Advertisers please mention the STANDARD DESIGNER.

VIVIAN.—This specimen shows a superficial nature, but one that is capable of constant and deep affection. The writer is industrious and persevering, and may possess musical talent.

E. O. A.—You are high-minded, unselfish, kind-hearted, industrious, persevering and ambitious.

FLORENCE E.—You are generous, impulsive, enthusiastic and critical, and possess good judgment.

CATHIE.—This correspondent is sensible, clear-headed, conscientious, sincere; has considerable tact and will power.

ESTHER.—This study denotes a very broad-minded, ambitious and energetic nature. The writer is a sympathetic and affectionate woman.

MONTANA MARY.—This hand-writing shows persistent purpose, impulsiveness, indolence, generosity and a vivid imagination. The writer is rather narrow in her views.

INEZ G.—This is the writing of an impulsive, hopeful and very cheerful woman. She is industrious, persevering and painstaking, also very conscientious.

ORANGE THORP GIRL.—Your writing shows you to be very sensible, somewhat sarcastic, fond of admiration, appreciative and slightly obstinate.

STANTON.—Refinement, artistic talent, ambition, integrity, literary culture and a very sympathetic and tender nature are here shown.

MALCHEN.—Your disposition is fairly good. You are independent, clever, and have a bright and cheerful nature. You are affectionate but not at all demonstrative.

DINKEY.—You are frank, sensible, industrious, energetic and have a happy, cheerful nature.

LILLIE DALE.—Refinement of taste, literary culture and a very sympathetic and tender nature are here shown. The temper is impatient, but there is much good judgment. Caution is strongly indicated and the writer is not very frank or outspoken.

ROSES No. 1.—Artistic ability is one of the chief characteristics of this specimen. The writer is a sensitive, refined young woman capable of deep and lasting affection. She has a good disposition and very kind heart.

ARVETTA.—You are cautious, painstaking, industrious, very persevering and have considerable energy of purpose.

A. S. K.—Your nature is ardent, your disposition quite even and you are naturally very industrious. You are a very sincere friend and a very unforgiving and unpleasant foe.

ROSE MOUNT.—Originality and considerable individuality are here shown. The writer is refined, fond of the beautiful things of life and is quite artistic in her tastes. Her nature is sanguine and her disposition fairly good.

LOVERS

of lasting perfumes get FREE \$2.00 worth of my patent, cold process quintuple case cos. for demonstrating 40 fascinating odors. A drop on clothing, gloves, or handkerchief adds a refined charm. Pay Demonstrators \$4.00 daily. Address with stamp, Albert Wood, Perfumer, 679 Wood Ave., Detroit, Mich.

JACKETTE.—Neatness, method, caution, and hospitality are some of the few characteristics of this hand-writing. The writer is sincere, inclined to be jealous but very loyal.

LEE.—You are very refined, affectionate and sensitive. Your feelings are very easily injured, but you have excellent self-control. Your temper is quick but soon over and you seldom bear any enmity.

COVERT.—This specimen denotes a very frank, open nature. The writer is good-tempered, unaffected and generous. She makes a true friend and is very constant when she loves.

SMIDA.—Refinement, sympathy, affection, will power, love of admiration, sound common sense, a frank manner and kind heart are the possessions of this writer.

MARGUERITE NO. 1.—Your nature is sympathetic, affectionate and appreciative. You are very generous, frank, and quite brave under some circumstances. You are rather domestic in your tastes and thoroughly understand making those by whom you are surrounded very happy.



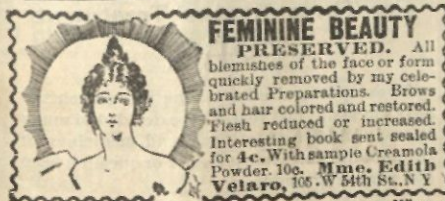
TULIPS. HYACINTHS. CHOICE WINTER FLOWERING BULBS.
Sent by Mail, postpaid, at the following special prices:
2 lovely HYACINTHS, different colors, fine, for 10 cents.
6 " TULIPS, lovely sorts, all different, " 10 "
5 " " " " " " " " " " 10 "
10 SPANISH IRIS, nothing finer in flowers, " 10 "
10 CROCUS, 5 sorts, named, " 10 "
10 FREESIAS, fine mixed sorts, " 10 "
10 OXALIS, all different colors, " 10 "
Or the whole 54 Bulbs, post-paid, for 50 Cents.

MY CATALOGUE, ELEGANTLY ILLUSTRATED, of all kinds of Plants and Bulbs, for Fall Planting and Winter Blooming, is now ready, and will be mailed FREE, to all who apply. Cheapest Hyacinths, Tulips, Narcissus, and other Bulbs at greatly reduced prices. Write for it at once. Address:

MISS ELLA V. BAINES,
The Woman Florist, SPRINGFIELD, OHIO.

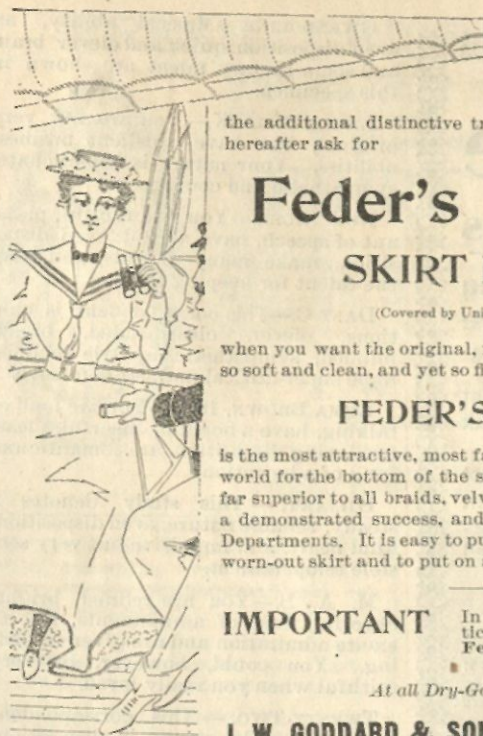
FREE by return mail, full descriptive circulars at **Moody's Improved Tailor System of Dress and Garment Cutting.** Revised to date. The foundation principles of scientific garment cutting are taught so clearly and progressively that any lady of ordinary intelligence can easily and quickly learn to cut and make any garment, in any style, to any measure, for **Ladies, Children, Men and Boys.** Garments guaranteed to fit perfectly without trying on. A knowledge of the **Moody System** is worth a fortune to any lady. Thousands of expert dressmakers owe their success to the **Moody System.** Agents wanted.

Moody & Co., P.O. Box 1530, Cincinnati, O.



FEMINE BEAUTY PRESERVED. All blemishes of the face or form quickly removed by my celebrated Preparations. Eyes and hair colored and restored. Flesh reduced or increased. Interesting book sent sealed for 4c. With sample Creamola Powder 10c. **Mme. Edith Velaro,** 105 W 54th St., N. Y.

When writing to Advertisers please mention the STANDARD DESIGNER.



FEDER'S BRUSH SKIRT PROTECTOR

NOT a brush, and it has been decided to emphasize this fact by the use of the additional distinctive trade-name **POMPADOUR.** So please hereafter ask for

Feder's Pompadour SKIRT PROTECTOR

(Covered by United States and foreign patents)

when you want the original, reliable, incomparable dress edge that is so soft and clean, and yet so firm and durable.

FEDER'S POMPADOUR

is the most attractive, most fashionable, and most refined finish in the world for the bottom of the skirt, an embellishment to any dress, and far superior to all braids, velveteens, leather, rubber, cords, etc. It is a demonstrated success, and is recommended by almost all Notion Departments. It is easy to put on and just as easy to remove from a worn-out skirt and to put on a new one. It is almost indestructible.

IMPORTANT

In buying **Pompadour** binding, take notice, for your protection, that the name **Feder's** is stamped on every yard.

At all Dry-Goods Stores, or write to

J. W. GODDARD & SONS, 98-100 Bleecker St., N. Y.

MILDRED KEATH.—This writer is generous-hearted, sympathetic and very affectionate. She is inclined to be easily excited and over-sensitive, but possesses a wonderful amount of self-control.

L'OMERA.—You are a refined, cultured woman, having an even disposition and sanguine nature. Your will is strong, but you do not exert it except on occasions of special interest. As a friend you are very sincere and affectionate.

MOLLY B.—Individuality, originality, industry and perseverance are here shown. The writer is quite courageous and has a great deal of physical and mental energy.

PRICKLY PEAR.—A great deal of originality is depicted in this writing. The writer is, however, rather erratic as to disposition and decidedly fickle in her affections. She is industrious, painstaking and methodical.

ALYS C.—You are neat, stylish, have a great deal of pride, but you are inclined to have a jealous and small-minded nature.

EDURTREG.—This study shows stubbornness, a quick temper, and not much self-control. As a friend the writer is sincere, and very true to those whom she loves.

PRUSSIAN.—Lack of order, love of ease, a hasty temper and a selfish disposition are possessed by this correspondent. She has excellent artistic ability.

STELLA MARIE.—You are sensitive, self-defensive, pure minded, kind-hearted and conscientious.

CINDERELLA.—Mentally and physically you are energetic. Your nature is persevering and you have much ambition.

Dexter

Knitting Cotton.

Since 1820

Sold by all the leading Jobbers.

Learning to knit, darn or crochet is mere child's play if one is supplied with the proper material. The first step is to obtain **DEXTER KNITTING COTTON.**

We make our own goods from high grade cotton. Texture soft, finish perfect, and you can always match the numbers.

DEXTER YARN CO. - Pawtucket, R. I.

DEWEY'S IMPROVED ACME Dress and Corset Protector

A Complete Garment which can be worn under the corset or flannels, protecting the clothing from perspiration. Odorless, and free from the objectionable properties of Rubber. Better and Cheaper than dress shields, one pair doing the work of six. The best Shield for Shirt Waists as they require no sewing in.

No. 1.	For Bust Meas.	28, 32, 36	65
" 2.	" " "	34, 38	80
" 3.	" " "	40, 45	1.00
" 4.	" " "	extra size	1.25

shield 46, 49, 1.25

ACME

Catalogue Free. Send money by P. O. Order. Agents Wanted.

M. Dewey, Mfr., 1397 D. W. Monroe St. Chicago.

WHY...

Coraline Dress Stays



**for Boning
Waists are
the Best:**

They will not
rust or break
like steel.
They will not
warp or split
like whale-

bone. They are not affected
by heat or moisture.

**THEY ARE EASILY ATTACHED
BY HAND OR MACHINE.**

Put up, 6 to 10 inches, and yard lengths;
also 12 yard coils, sillesia, sateen, silk,
satin, moire and Prussian covered. Sold
by best merchants. Send for Coraline Booklet.
THE WARNER BROS. CO., New York, Chicago

W.B.
AMERICA'S
LEADING
CORSETS

have set a high
standard in Style,
Fit and Finish.
Modeled and cut so
as to give Grace and
Beauty to every figure.

Made
with 4, 5
and 6 hook
claspers, and
in short,
medium, long and extra long waists.
Prices, \$1.00 to \$5.00 per pair.

W.B. Perfume FREE
Sachets

Pearl Corset Shields
They Prevent Corsets Breaking
Insist on having them at your
dealers. If he hasn't them, send
your corset size and 25c. A pair
will be sent FREE with a set of
W.B. Perfume Sachets. Address
W. B. CORSETS,
377-9 Broadway, New York.

NEW DRESS SET, 10c.



A new and beautiful des-
ign set including pair of
tail end rigid link cuff
buttons, 2 studs, 1 collar
button and new patent
belt retainer. In 14 K
Roman gold or sterling
silver. Extra heavy plate.
Worth \$25. In any store.
To give you an inkling of
our 1,000 Bargains we
send complete set and
large catalogue postpaid
ONLY 10 CTS. 2 for 25c.
Ingersoll & Bro., Dept. 23
65 Cortlandt St., N. Y. City.

GWENDOLINE.—Musical ability, an
even disposition, quick and clever brain
and some literary talent are shown in
this specimen.

LITTLE BILLY K.—You are not very
original, but have excellent business
abilities. Your nature is affectionate,
sympathetic and courageous.

NUN NICER.—You are tactful, pleas-
ant of speech, have a good, even dispo-
sition, make many friends, and have
the talent for keeping them.

DANT C.—This correspondent is cau-
tious, clever, clear-headed, broad-
minded, sympathetic, a little inclined
to be super-critical and self-defensive.

EMMA BROWN, 1897.—You are fond of
talking, have a hopeful, cheerful, pleas-
ure-loving disposition, are romantic and
fond of admiration.

HILIARY.—This study denotes a
steady, reliable nature, even disposition,
kind heart, and impulsive but very sen-
sible temperament.

M. A. B.—You are refined, bright,
cheerful, fond of amusements, like to
excite admiration and are given to flirt-
ing. You could, however, be very
faithful when you really loved.

TWENTY-TWO.—This correspondent
is inclined to be erratic in disposition.
She is conscientious, enjoys quiet fun;
not fond of exertion, but has good busi-
ness abilities.

STARRY NIGHT.—You are practical,
affectionate, undemonstrative, kind-
hearted and sympathetic.

AGATHA, E. S.—Mentally and physi-
cally you are energetic. Your disposi-
tion is good and you have the faculty of
making friends.

GORGEOUS.—Fond of romance, and
rather a hero-worshipper. Could not
exist happily in uncongenial society,
and are very fond of admiration.

VERA PENN.—Energy, good business
ability, sound common sense and an ex-
cellent memory are here shown.

A. F. B.—You are irritable and impa-
tient, but have considerable self-con-
trol. You are impulsive, have a vivid
imagination, much enthusiasm, and,
possibly, literary talent.

CURIOUS.—This correspondent is re-
fined, but capable of being obstinate
sometimes. Her disposition is, as a rule,
sanguine and cheerful.

TRUTH.—This writing denotes a pleas-
ant disposition, good nature and kind
heart. The writer is sensible and in-
dustrious.

MARY B.—You lack power of observ-
ation, are easily influenced and have
not sufficient will power.

CAWS.—This writer is original, sin-
cere, frank, kind-hearted and clever.

NEMO.—You have musical talent, ex-
ecutive ability, will power, business
capability and much wisdom.

HA HA.—Individuality, refinement,
a capacious temper, cheerful and hopeful
nature and good executive ability are
possessed by this writer.

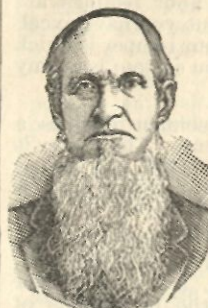
CECILE E.—Industry, capability,
executive ability, will power and keen
sense of humor are shown in this spec-
imen.

When writing to Advertisers please mention the STANDARD DESIGNER.

FREE.

We direct special attention to the following
remarkable statements.

Cured at Eighty-Two.



Am 82 years old, hear-
ing began to fail 20 years
ago. For eleven years
could only hear loud
sounds, could not hear
conversation, had con-
tinual roaring in head,
and sense of smell was
entirely destroyed.
Used Aerial Medication
in '94, it did its work
with the greatest sat-
isfaction—the roaring
ceased, discharge from
head and throat
stopped, hearing im-
proved and for four
years have been able to
hear ordinary conver-
sation and preaching.

Sense of smell entirely restored, and cured of
catarrh and no indication of its return.—G. J.
QUICK, Media, Ill.

Deaf Eighteen Years.

I had Catarrh twenty-
one years, was deaf eigh-
teen years, could not hear
ordinary conversation,
had roaring in ears, dread-
ful headaches, offensive
discharge, bad taste and
eyes so weak could not
see to read. I used Aerial
Medication in '92; it
stopped the roaring and
discharge, fully restored
my hearing and for over
five years my hearing has
been perfect and am en-
tirely free from Catarrh.

—MRS. JANE BASTIG, Shelby, N. C.



Deaf Forty Years.



Had Catarrh in a very
bad form forty years,
which greatly affected
my eyes, almost entirely
destroyed my hearing,
was confined to the
house much of the time,
and coughed almost con-
tinually. Used Aerial
Medication in '94, which
fully restored my hear-
ing; my eyes are well
and I am entirely cured
of Catarrh; can work
and feel better than for
forty years.—JOHN GAR-
RIS, Flatbrookville, N. J.

Deaf from Childhood.

When a child I met
with an accident which
caused a profuse offen-
sive discharge from
right ear, for 23 years
had not heard a sound
in that ear; was treated
at two hospitals and by
several physicians, was
told I would never hear
again as the drum was
destroyed. Since using
Aerial Medication can
hear a watch tick dis-
tinctly in that ear, it is
still improving, and the
discharge has stopped
entirely.—MRS. DAWES, 37 Ivory Place, Brighton,
England.



We have reliable assurance that the above
statements are genuine and that Dr. Moore is
a reputable physician.—Herald & Presbyterian, Cin-
cinnati.

MEDICINES

For Three Months' Treatment

FREE.

This very liberal offer having proved remark-
ably successful last year, I have decided to renew
it, and will for a short time send medicines for
three months' treatment free. For question form
and particulars, address,

J. H. MOORE, M.D., Dept. A. 17 Cincinnati, O.

RED ROSE.—Your writing shows you to be a refined, generous, kind-hearted girl, with much sympathy and affection.

APOLLO'S SWEETHEART.—Uncontrolled impulse, marked individuality, good judgment and a resolute will are shown in this specimen.

GOLD BUG.—The writing shows tenderness and sympathy, taste for music and poetic feeling. The writer is fond of luxury and ease.

MATT.—You are generous, capable, practical, domestic in your tastes, sensible and very warm hearted.

FOUR LEAF CLOVER, D. B. W.—Your writing shows refinement, individuality, steadfast attachment, ideality, will power and affection.

OLEO.—Your egotism is excessive. You are self-assertive, ambitious, unaffected, and naturally very truthful.

LOLL.—You lack self-confidence, have a keen sense of humor, are inclined to be selfish, and have a resolute will.

A. RUBY.—You are young, generous, affectionate and sympathetic; have considerable ambition and perseverance.

SWEET PEAS, N. K. O.—You are warm-hearted, clever, cheerful, even tempered and hospitable; have some artistic skill.

OUR BESSIE.—This writer is conscientious, persevering, energetic, fond of adventure and out-door sports.

\$6,205.00 IN GOLD
and over 1,500 PRIZES
that are attractive to all
TO BE GIVEN AWAY absolutely FREE by

The COLUMBIAN

To further introduce the magazine into new families, **THE COLUMBIAN** to-day has the largest circulation of any publication in this territory except the *Youth's Companion*. We expect soon to pass it. Our last contest for the largest list of words from the nine letters in the word **COLUMBIAN** proved highly successful. Full list of winners was recently published. We now offer hundreds of valuable and attractive prizes to those who form the greatest number of words from the 12 letters in the two words **THE C-O-L-U-M-B-I-A-N**.

Here are samples: The, tan, ten, can, calm, cabin, am, alm, bin, lamb, etc. Every person who makes a list of fifteen words or more will receive a prize. You can think up words with the help given you above. **RULES:** English words only; use no letter more than once in any one word; use words spelled alike but once; use any legitimate word, including proper nouns, pronouns, prefixes, suffixes. The person sending in the largest number of words made from the twelve letters in the words **THE COLUMBIAN** will receive \$100, the second \$50, the two next \$10 each, the two next a fine bicycle each, the four next \$5 each, the two next a \$3 Komet camera each, the two next a life subscription to **THE COLUMBIAN**, the five next a good American Watch each, the ten next \$1 each, the next 1,000 each an extra year's subscription to **THE COLUMBIAN**. Over 1,000 Prizes.

SPECIAL! In addition to the above grand prizes we shall give away absolutely free hundreds of dollars worth of PRIZE BUDGETS to all who send lists of fifteen words or more. PRIZE BUDGETS sent, all charges prepaid, same day as lists are received. Grand Prizes will be awarded as soon as possible after close of contest, which will be on Christmas Eve, and list of winners published in first possible issue thereafter. **REMEMBER,** every contestant sending a list of fifteen words or more will receive by immediate return a PRIZE BUDGET, consisting of book of over seventy novels and stories by most popular authors, a score of late songs, with words and music, a great collection of jokes, magic tricks, puzzles, parlor games, cooking and money making receipts, secrets of toilet, Fortune Telling, Dictionary of Dreams, etc.

To Enter the Contest you must send 25c. stamps, for six months trial subscription, with your list of words. Every person sending a subscription with list of fifteen words or more will receive **THE COLUMBIAN** six months, a PRIZE BUDGET free, sent same day list is received, and a Grand Prize according to length of list. We guarantee satisfaction or refund money. Any publisher or bank in this city can be referred to as to our reliability. We make these offers to thoroughly establish **THE COLUMBIAN** as a National Literary success. Make up your list at once and send 25c. silver or 27 one-c. stamps. Address **THE COLUMBIAN, 13, 15, 17 Old St., Boston, Mass.**

FRESH, CRISP NEWNESS



Genuine **FIBRE CHAMOIS** is the only interlining that under all conditions maintains skirts, lapels, and puffs in perfect shape. Light, pliant, yet uncrushable.

Be sure that you get the genuine

FIBRE CHAMOIS

Genuine has **Fibre Chamois** stamped on every yard.

FIBRE CHAMOIS should always be cut the exact size of the goods and be sewn up in the seams with the material. Gather or pleat the same as you would the material alone.

BE CAREFUL that you get the proper weight: No. 10 for silks and light materials; No. 20 for heavier goods; No. 30 in place of canvas.

SOLE SELLING AGENTS:

J. W. GODDARD & SONS,

98-100 Bleecker Street, New York.

LATEST PARISIAN SKIRT PATTERN will be mailed free to Dress-makers sending business card to

AMERICAN FIBRE CHAMOIS CO., 412 Temple Court, New York.

MA ANGELINE BELL.—You have a poetic, romantic, even and sanguine nature, intense temperament and considerable will power.

THEMIS S.—You are practical, neat, industrious and domestic in your tastes. As a friend you are sincere and loyal.

JERSEY.—You possess refinement, taste for music, artistic ability, sympathetic and affectionate nature and good powers of observation.

BROKEN HEART.—You have a kind heart and possess much sympathy and affection. Your temperament is calm and you are industrious and capable.

J. I. Y.—You are not neat or methodical, but have a good head for business, and are very energetic. No talent is displayed.

S. S. S.—Industry, energy, courage and great powers of endurance are shown in this writing.

HEARTSEASE.—You have a great deal of veneration, are kind to the old and sick, and love children. Your disposition is good, and you endeavor always to please those with whom you come in contact.

NEL.—You are lacking in powers of observation, but have good judgment. As a friend you are sincere and loyal.

TRIXIE.—You have a superficial nature, insincere disposition, but are industrious and capable of succeeding in whatever you undertake to do.

ROSY CHEEKS.—You are neat, refined, conscientious, kind hearted, sympathetic and industrious. As a friend you are very sincere and dislike gossip of any description.

DEMAREST.—This specimen shows a kind and loving nature, pleasant disposition and even, tranquil temperament. You are quite ambitious and like to succeed in whatever you undertake to do. You have considerable industry and much sound common sense.

CLARA ALMA.—You have a very courageous and upright disposition. Your nature is intense, affectionate and constant. There is not much sympathy shown, but you are kind hearted and quite hospitable. You are capable of making your way in the world, and have a very independent disposition.

When writing to Advertisers please mention the **STANDARD**

FOR THE COMPLEXION.

THE BEST
PROTECTION
AGAINST SUMMER'S

SUN

AND

WIND.

NATURE'S FOOD
SKIN

Milk weed CREAM.

Fragrant and Soothing. Removes Blackheads, Freckles, Tan, Pimples, Eruptions, and Wrinkles, Cures Bites and Stings of insects. Ask your druggist for it. If he hasn't it, send 50c. for full sized jar. Send stamp for free sample. **FREDERICK F. INGRAM & CO., 59 Tenth St., DETROIT, MICH.**

MENNEN'S BORATED TALCUM TOILET POWDER

for Infants and adults. A specific for prickly heat and chafing. Delightful after shaving. Recommended by all physicians. At druggists or by mail—price 25 cts. Sample free. Take no substitutes. **Gerhard Mennen Co., 579 Broad St., NEWARK, N. J.**

PLATINUM DRESS STAYS

are the only metal stays which absolutely will not rust. Sold by the best merchants.

THE WARNER BROTHERS CO., New York and Chicago

DESIGNER.



NEW TRIUMPH Meat Cutter

A Child can work it.
Best for family use.

A good investment.
Pays for itself every six months.

Cutting parts of forged steel.
Easily cleaned.

Receipt book of numerous dishes made with cutter free to any address.

THE PECK, STOW & WILCOX CO.
Box F., Southington, Conn.

NELCH, M. Y.—This study denotes refinement, energy of purpose, will power, keen sense of duty, hospitality and an affectionate and sympathetic nature.

ALLAH.—Originality, perseverance, industry, artistic sense, diplomacy, a lack of sincerity, and not very much affection.

PAUL OTTO.—This writer has a keen sense of honor, has an upright, cheerful disposition, is naturally methodical and industrious. As a friend she is very sincere and most hospitable.

JAUNITA.—Refinement, energy of purpose, tact, love of amusement and will power are some of the characteristics of this specimen. The writer has an even, affectionate and sensitive nature. She is very kind hearted, and possesses considerable sympathy.

Kola Cures Asthma and Hay-Fever.

We are glad to state that the new African Kola plant has proved a sure cure for Asthma and Hay-Fever. Many of our readers, including Mr. A. C. Lewis, editor of the *Farmers' Magazine*, Rev. G. E. Stump, Congregational minister at Greeley, Iowa, and others, testify that the Kola Plant cured them after ten to twenty years' suffering. It is really a marvelous discovery, and a blessing to humanity. If you are a sufferer you should send to the Kola Importing Company, 1164 Broadway, New York, who to prove its value will send you a Large Case by mail entirely free.

LESLIE.—Your writing shows you to possess a broad-minded, frank, kindly disposition. You have a sound business head and would, probably, succeed in anything you undertook to do. You have a quick temper that you would do well to control.

THE MME. MCCABE CORSET



LADIES.
Send for Catalogue.
Side Guaranteed
Unbreakable.
LADY AGENTS WANTED.
ST. LOUIS CORSET CO.
Dept. D. St. Louis, Mo.

AROMATIC DRESS SHIELDS
(TRADE MARK)

An exquisite perfume, ingeniously introduced, gives to Aromatic Dress Shields a delicate, permanent fragrance. Aromatic Dress Shields protect the dress more perfectly than any others. Light and durable. Perpiration cannot penetrate or stain. For sale at dry-goods stores, or sample pair will be mailed free on receipt of 14 two-cent stamps.

J. W. GODDARD & SONS, 98-100 Bleeker Street, N. Y.

FREE SPOONS

LADIES, I give one dozen TEA-SPOONS, heavy silver-plate, solid silver pattern, for disposing of 12 boxes of HAWLEY'S CORN SALVE among friends at 25c. a box. (Cure warranted.) Send address; I mail you Salve; when sold send money, I then mail spoons. Return if unsold. C. M. HAWLEY, Chemist, Berlin, Wis.

A TERRIBLE OPERATION

No Longer Needed in the Latest Advance of Medical Science.

The following testimonial speaks for itself of a system of cure in which the knife and plaster are not used:

"For nineteen long, never-to-be-forgotten months, he (the surgeon) burned the cancer (of the breast) every day. For nearly six hundred days I underwent this untold agony, only to be told that he had done all he could for me, and that I was incurable. Hearing of 'Vitalia,' I took it carefully for about twenty months, after which I was as well as ever before in my life."

"Mrs. C. A. MOSHER,
"42 South Elliott Place, Brooklyn, N. Y."
These brief extracts are taken from one letter out of many published in the free book to be had by addressing the Abbott Myron Mason Medical Co., Dep't 31, 557 Fifth Avenue, New York City, whose

"VITALIA REMEDIES" are so famous for the cure of Cancer, Tumor and Malignant Blood Diseases. Free consultation by mail or at Fifth Avenue, New York. Office hours from 10 to 4 every week-day.



VIAU'S CORSETS.

LONG WAISTED—NO PADDING.

These Corsets give a perfect curve to the form, there is no pressure on the chest, as the spring holds the corset in a natural way without any padding. We also make Corsets for stout ladies with outside belt that come over Corsets from the back to lower part of the abdomen, so that one may lace as much as required. For delicate ladies we have a French Batiste Corset, with the softest of bones, as light in weight as 7 ounces.

PRICE LIST.

Gray, \$2.50 up; White, \$3.00 up, Black, \$4.00 up. Made to order from \$5.00 to \$20.00. Send for Circular.

B. VIAU,
70 and 69 W. 23d St., N. Y.



PERFECTION IN Dress Fitting and Draping

By using the Perfection Peerless Favorite or Borchert Improved Adjustable Dress Figures, Draping Stands and French Fitting Busts and Papier-Mache Figures. Fifty different sizes and shapes in one figure. Your own form duplicated.

The Only Perfect Forms Ever Invented.

For sale by the
STANDARD FASHION CO.,
New York, Boston, St. Louis, or any of its Agents.

It will pay you to send for circulars.

OSCAR BORCHERT,
Inventor and Manufacturer,
125-127 West 32d Street,
New York City.



Costs You Nothing
To Try It.

The Natural Body Brace

Cures Female Weakness.
Makes Walking and work easy.
Thousands of letters like this:

WEST HAVEN, CONN., July 29th, 1895.
"I am wonderfully improved. I can walk, eat, sleep and work with comfort. Was miserable before using Brace—with falling womb, pains all through abdomen, painful menstruation, constipation, poor circulation, stomach trouble, etc. I cannot begin to say enough in praise or thanks for the Brace. All who have gotten Braces here are much pleased with them. The inventor ought to have a monument erected to him as a lasting testimonial."

MRS. L. W. TRYON.
Money Refunded if Brace is not satisfactory. Send for full information.

Natural Body Brace Co.,
Box 197, Salina, Kas.

Every Pregnant Woman Should Have This Brace.



When writing to Advertisers please mention the STANDARD DESIGNER.

HOW TO EARN A BICYCLE AND A GOLD WATCH

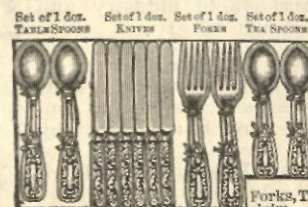


Anyone may own a GOOD, HIGH-GRADE BICYCLE without any outlay of money, by selling at home, among your friends, Baker's

Teas, Spices and Baking Powder, always of highest quality and absolutely fresh.

Just go among your friends and sell a mixed order amounting in total to 75 lbs. for a Boy's Bicycle; 100 lbs. for a Girl's Bicycle; 200 lbs. for a Ladies' or Gentlemen's High-Grade Bicycle; 50 lbs. for a Decorate Dinner Set; 25 lbs. for a Solid Silver Watch and Chain; 50 lbs. for a Gold Watch and Chain, stem-wind and pend-nt set, Waltham or Elgin works, fully warranted; 10 lbs. for a Solid Gold Ring; 15 lbs. for a pair of Lace Curtains; 22 lbs. for a Typewriter; 30 lbs. for a Fairy Tricycle; 30 lbs. for a Sewing Machine; 25 lbs. for an Autoharp; 10 lbs. for a Crescent camera; 20 lbs. for a Mandolin. We pay the express or freight if cash is sent with order. Send address on postal card for Catalogue, Order Sheet and Particulars.

W. G. BAKER, Dept. 5, Springfield, Mass.



48 PIECES SILVERWARE FREE

12 Knives, 12 Forks, 12 Table Spoons, & 12 Tea Spoons, all full size & of beautiful floral design, made by the Sterling Silver Plate Co. & guaranteed. This valuable service given free to every person answering this advertisement who will sell our Remedies. We don't ask you to pay one cent. If you will agree to sell among your friends only 3 boxes of our Positive Corn Cure & 3 boxes of our Vegetable Pills at 25c. per box, & promise to return us the money for them or return our goods if you can't sell. Write to-day & we will send you the Remedies at once. And we will send absolutely free a complete set of our Silver Plated table ware as described above when you send us the money. This is an extraordinary offer to quickly put our Remedies within reach of all & we guarantee the Knives, Forks, Table Spoons & Tea Spoons we give for selling our Remedies to be exactly as we claim. Add—**PARULA DRUG CO., 25 Third Ave., New York City.**

BELLE, HELEN T.—Refinement, industry, artistic taste, sound common sense, good memory, kind heart and sympathetic disposition. As a friend you are affectionate and sincere.

FLOWERS.—Refinement, tenderness, sympathy and impulsiveness are a few of the characteristics of this hand writing. The writer is a truthful, conscientious, unselfish and very agreeable woman.

ROCK.—This writer is rather changeable and erratic in her disposition. She is not always to be depended on. She is, however, unselfish and industrious, also very sympathetic.

MARIE ANTOINETTE.—Individuality, originality, keen sense of honor, considerable appreciation, a little egotism and a great deal of pride is shown in this specimen.

CHARLES THOMAS.—You have a quick temper, but control it fairly well. Your disposition as a rule is cheerful. You are naturally truthful and sincere and very affectionate.

BAY RIDGE.—You are not fond of exertion, but can be energetic if the occasion demands. Your will is strong and you are as a consequence very determined, but not obstinate. Your temper is even and your nature affectionate.

APPLE SAUCE.—Neatness, refinement, artistic talent and some musical ability is here shown. The writer has a high temper, but considerable self-control.

JUJUBE.—You are impulsive, energetic, sweet tempered, good-hearted and very sympathetic. Some musical ability is shown in your hand writing.

LOUIS XV.—Your nature is superficial and you are inclined to be very fickle. You are very fond of admiration and are quite ambitious; some artistic and musical ability is displayed.

OYSTER BAY 71.—This writer is very original, industrious and energetic. She is refined, broad-minded, generous and hospitable. As a friend she is very true and sincere.

L. C. I.—You are generous, refined, affectionate, very observant and have an excellent eye for color and form. You would be very constant and do a great deal for anyone whom you truly loved.

SORROW.—You are sensitive and self defensive, have a strong will, but do not exert it very often. You are very observant and ardent and passionate in your love.

J. M. T.—Refinement, energy, and industry are here shown. The writer is truthful, has a pleasant disposition and kindly nature.

OLGA G.—You are not troubled with deep thought and seldom worry or fret. You have a quick but easily controlled temper. You are very affectionate and sincere, also generous to those you care for.

NAMREHS.—Your writing shows you to be straightforward, frank, earnest and business like. You have a fair amount of self-esteem and are very independent, cautious and rather suspicious.

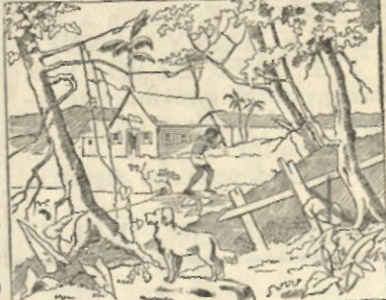
ANTI-JAG A marvelous cure for DRUNKENNESS, can be given secretly at home. It is harmless. All druggists, or write Renova Chemical Co., 65 Broadway, New York. FULL INFORMATION GLADLY MAILED FREE. When

GREAT PICTURE PUZZLE CONTEST

BIG PRIZES AWARDED EVERY DAY.

We intend that within two years, our FIRESIDE GEM MAGAZINE shall have a million subscribers and also the reputation of being the best advertising medium in America.

To effect this result, our directors have decided to spend \$35,000 in Grand Prizes, to induce people to become interested.



No. 1.—This scene is in Africa. The Negro is diligently working because his master is near, although hidden. Find the Master.

ested in our already popular monthly household publication. We now make you an offer that is so plain, honest and straightforward that you cannot make any mistake.

READ EVERY WORD WITH GREAT CARE.

We publish in this ad't, 4 Picture Puzzles, No. 1, 2, 3, 4, which we want you to study out. When you find the four missing persons and one missing bird that are in the pictures, mark them plainly with pen or pencil. Then fill out the lines on the bottom of this ad't and send to us without a cent of money, or even a postage stamp, then if you are awarded a prize, you can if you desire, get the prize by becoming a subscriber to FIRESIDE GEM at the rate of 10c. a year. We shall award a prize to every person who correctly solves the four puzzles, and our gifts will be as follows: For the best solution, received each day, a \$22.00 Gold Watch; for the second best solution each day, a beautiful Imported Tea Set, value \$11.50; for the seven next best solutions, each day, a \$9.87 Korah Sakhi Diamond and Ruby Ring; for the next best solution, a \$5.00 Gold Piece; and for all other correct solutions, Prizes of Good Value. These prizes will be awarded daily, you will not have to wait a long time in uncertainty before you know the result. There is no element of lottery in our plan, it makes no difference whether you get your solution early or late in the day. All you need is to mail this sheet to us and on the day it reaches Waterville, if you set of answers is the best, you shall have the \$22.00 Gold Watch, or if second best, the \$11.50 beautiful Tea Set, and so on. We guarantee that we will award you a prize. In order to be quite sure of a good prize, look very carefully for the people and the bird in the pictures, then mark their outlines just as neatly as possible with a pen or pencil. You can do this well or poorly, according to the attention you give to the matter. There is absolutely no opportunity for deception on our part—we cannot afford it. We want to get 1,000,000 well satisfied subscribers and for that reason we don't want you to send us even a postage stamp in this offer until you know exactly what prize you have gained by answering the puzzles. When your answer reaches us, we shall open your letter and place this sheet before our learned examiners who are in session daily. The last mail that we will take from the Post-Office is at 4 p.m. and all mail for us that reaches Waterville after that hour will remain in the P. O. to be opened as a part of the next day's mail. As soon after 4 p.m. each day as possible, the examiners will judge the solutions to the best of their ability and will designate what prize has been awarded you, then if you are fully satisfied you can send your subscription to FIRESIDE GEM and your prize will come to you by return mail or express,



No. 3.—Find the Fisherman. He is hidden nearby.

carefully packed. If it is not exactly what you expect, or what we represent, then you can have your subscription money back, together with expense of postage, etc., incurred by you. There never was a fairer offer printed in any paper in the United States. It is positively above any possibility of chicanery or misrepresentation. You need not hesitate in competing in this contest even if you are already enrolled in our big list of happy subscribers, we shall, in awarding you a prize, make only the condition that you may get some friend to send a subscription in order that you may secure the gift. You can send your answer at any time before May 1, 1898, but the sooner the better. Only one person in a family will be allowed to enter this contest. This contest is open to men, women, boys and girls of United States, Canada, Mexico and all other countries, with the exception of people who live in Waterville, Maine, or employees of Sawyer Publishing Company. Such persons will not be allowed to compete because they secure prizes might seem to accept persons as if there was dishonesty in our establishment. Send us this entire ad't, don't clip out the pictures separately, but send us the entire offer.

WHO WE ARE.

The Sawyer Publishing Co., is a thoroughly reliable concern. It is a corporation, organized and doing business under the laws of the State of Maine. We occupy a whole building, and have one of the largest printing presses in the world, hundreds of regular employees and are known to do exactly as we advertise. As to our reliability we refer to the Merchants Nat. Bank, Agent of Am. Express Co., or Agent of Maine Central R. R. Co., at Waterville, Maine.



No. 4.—Each Arab has a wife with him. Find two Women.

Write Your Name, Address, etc., on these Lines.

Name
Street
Town State

Send this whole Advertisement to SAWYER PUBLISHING CO., PUZZLE DEPT., WATERVILLE, MAINE.

When writing to Advertisers please mention the STANDARD DESIGNER.

ALL PRIZES are Valuable.

FOR THE BEST SET OF ANSWERS received each day we will give a Beautiful Gold Watch, Gentleman's or Lady's size, value \$22.00.

FOR THE NEXT BEST set of answers received each day we will give a Handsome Imported Tea Set, our valuation, \$11.50.

FOR THE 7 NEXT BEST sets of answers received each day we will give to each person, a Magnificent Korah Sakhi Diamond and Ruby Ring, \$9.87, guaranteed.

FOR THE TENTH BEST set of answers received each day we will give a \$5.00 Gold Piece, or if the winner lives in Canada we will give a \$5.00 Bank of Montreal, or Bank of Halifax bill.

FOR ALL OTHER SETS of answers received, we will give to each person a Prize listed at \$5.00 or more, with the understanding that you shall not send a cent for your subscription to FIRESIDE GEM until you know exactly what your prize is, and furthermore that if after getting your prize you are not satisfied, you are to have your subscription money back, with postage, etc., so that the whole proposition resolves itself into a postage stamp. To a person of narrow ideas it seems impossible that we should be able to make such a gigantic offer, but we have the money, brains and reputation, we know exactly what we are doing, and if we can legitimately gain a million subscribers by this grand idea, we know that this million of well pleased subscribers can be induced to recommend FIRESIDE GEM to all friends, thereby building our circulation still further. We are willing to spend \$35,000 in this contest in building up a big subscription list, and when this money is spent, we reserve the right to publish a notification that the contest has been discontinued. Don't delay until it is too late.

FOR THE NEXT BEST set of answers received each day we will give a Handsome Imported Tea Set, our valuation, \$11.50.

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LAZY LIVER!

YOU KNOW WELL ENOUGH
HOW YOU FEEL WHEN YOUR
LIVER DON'T ACT.

Bile collects in the blood, bowels become constipated, and your whole system is poisoned.

A lazy liver is an invitation for a thousand pains and aches to come and dwell with you. Your life becomes one long measure of irritability, despondency and bad feeling.

Cascarets
RUSH, N.Y.

shown by **INCREASED APPETITE** for food, power to digest it, and strength to throw off the waste.

ALL DRUGGISTS,
10c, 25c., 50c.

MAKE YOUR LIVER LIVELY!



CHILD LOST

For 18 Years. Stolen from the cradle. She was told who and where her parents lived by **ZEMINDAR** the Great Hindu Seer, who foretells correctly all private affairs, health and business. Send stamp for full particulars. S. ZEMINDAR, Box, P 245, Saratoga, N. Y.

THE LADIES' DELIGHT The "Holdfast"

ALUMINUM HAIRPIN

Pronounced by all using them *the Best Hairpin Made*. Curved to shape of head and locks in hair, so it *Cannot Fall Out*.

Smoother and lighter than Tortoise Shell or Horn, and many times stronger. Will not split or break; size, 2 3/4 inches, polished or in black. Also 3 3/4 and 4 1/2 inches, with heavy prongs, for braid or bonnet use.



Apply to dealers or send for sample of 6 small or one large. **10 cts.**

CONSOLIDATED SAFETY PIN CO.
Box 32 BLOOMFIELD, N. J.

Also Makers of
STEWART'S DUPLEX SAFETY PIN.



TRY IT FREE

for 30 days in your own home and save \$10 to \$25. No money in advance. \$60 Kenwood Machine for \$23.00 \$50 Arlington Machine for \$19.50 Singers (Made by us) \$8, \$11.50, \$15 and 27 other styles. All attachments FREE. We pay freight. Buy from factory. Save agents large profits. Over 100,000 in use. Catalogue and testimonials Free. Write at once. Address (in full), **CASH BUYERS' UNION** 158-164 West Van Buren St., B-65, Chicago, Ill.

ARE YOUR KIDNEYS RIGHT?

If not, send for the **New Botanic Cure**, made from the **Wonderful Kava-Kava Shrub**. It is Nature's Own Cure for Kidney and Bladder Diseases, Pain in Back, Rheumatism, etc. It cures all diseases caused by **Uric Acid** in the Blood. To prove its wonderful power a large case is sent to you by mail entirely **Free**. Address **The Church Kidney Cure Co.**, 418 Fourth Ave., New York.

LADIES WANTED to do writing at their own home. Good wages made. Work permanent. No canvassing. Send self-stamped envelope, **MISS MODELLE MILLER**, New Carlisle, Ind.

NELSON.—You are conscientious and very punctilious over small matters. Your temper is hasty, but soon over. You are clever, witty and a good conversationalist.

ROSALIA.—This specimen shows lack of perception. The writer is easily led by her affections, and is very passionate in her love. She has an excellent memory, but is not fond of any mental or physical exertion.

TENDER HEART.—Energetic, high-strung, mirthful and pleasure-loving disposition. Are refined and artistic in your tastes, and too easily led by your affections.

MCCOY.—You are independent, and cannot brook restraint, very artistic and musical, fond of romance, but not unpoetical; quick at comprehension, shrewd and clever.

HAZEL H.—Refinement, keen intellect, will power, generosity, energy of purpose, critical faculty, self confidence, a little egotism and love of admiration.

MISS NOBEY.—You are very refined, neat, methodical and quite industrious, although you really prefer luxuriating. You have a decided taste for music and have sufficient perseverance to make a success of it.

EVANGELINE, S. I.—Your writing denotes a good disposition, quick but not very high temper, sympathetic and industrious nature. You are very sincere and steadfast in friendship and affection.

ELEANOR.—Refinement, originality, will power, generosity, excellent capabilities, a highly honorable nature, and an affectionate disposition.

MISERABLES C. B. H.—Generosity, individuality, hospitality, sympathy and considerable will power. As a friend you are very sincere and considerate.

VERITAS.—This is the writing of an impulsive, hopeful, and very cheerful person. The writer is good tempered, unselfish and very sympathetic. She is wanting in sense of order and is not especially neat.

LADIES I MAKE BIG WAGES AT HOME

and want all to have same opportunity. The work is very pleasant and will easily pay \$18 weekly. This is no deception. I want no money and will gladly send full particulars to all sending 2c stamp. **Miss M. E. Stebbins, Lawrence, Mich.**

When writing to Advertisers please mention the **STANDARD DESIGNER**.

VIOLET E. E.—This is the writing of a frank, unaffected person, with much power of enjoyment, love of society, and a keen desire to please. The temper is rather quick and impatient, but there is much tenderness and sympathy.

RUSTIC.—You are very generous, straightforward and sincere, have considerable self-confidence, are unselfish very sympathetic and cautious.

EVILS.—This writer is an honorable, broad-minded, sensible woman, with a pleasant disposition. She is industrious, energetic, affectionate and sincere.

CONCORDIA.—Good temper, sense of humor, love of enjoyment, wit and artistic ability are here shown. This girl is very fond of admiration, and her interest in the opposite sex is very great. She is unaffected, kind and generous.

BROOKLYN, M. M. M.—You are sensitive in temper, a little wilful, very methodical and neat. You are cautious, and not very demonstrative, but your nature is nevertheless affectionate and sincere.

Strange New Shrub that Cures Kidney and Bladder Diseases, Rheumatism, etc., Free.

We have previously described the new botanic discovery, **Alkavis**, which proves a specific cure for diseases caused by Uric Acid in the blood, or disorder of the kidneys or urinary organs. It is now stated that **Alkavis** is a product of the well-known **Kava-Kava Shrub**, and is a specific cure for these diseases just as quinine is for malaria. Hon. R. C. Wood, of Lowell, Ind., writes that in four weeks **Alkavis** cured him of kidney and bladder diseases of ten years' standing, and Rev. Thomas M. Owen, of West Pawlet, Vt., gives similar testimony. Many ladies also testify to its wonderful curative powers in disorders peculiar to womanhood. The only importers of **Alkavis** so far are the **Church Kidney Cure Co.**, of 418 Fourth Avenue, New York, and they are so anxious to prove its value that for the sake of introduction, they will send a free treatment of **Alkavis** prepaid by mail to every reader of **THE STANDARD DESIGNER** who is a sufferer from any form of Kidney or Bladder disorder, Bright's Disease, Rheumatism, Dropsy, Gravel, Pain in Back, Female Complaints or other affliction due to improper action of the Kidneys or Urinary Organs. We advise all sufferers to send their names and address to the company, and receive the **Alkavis** free. It is sent to you entirely free, to prove its wonderful curative powers.

ALETHEIA.—This correspondent has a very affectionate and honorable nature. She is refined, gentle and quite sympathetic. She is very impressionable and susceptible to strong influences, but has considerable self-confidence.

YOURS TRULY.—You are an energetic, bright, cheerful woman, with considerable energy of purpose and will power. As a friend you are very loyal and sincere.

MAG.—You are inclined to be rather narrow minded, are very orderly and exact. Your disposition is fairly good and you have the faculty of making friends readily and keeping them. You are constant in love and affection.

HESTER.—Generosity, individuality, keen sense of duty, executive ability. Good business head, and considerable sympathy and affection are here shown.

MARY W.—This writer is a sensible, broad minded, generous hearted woman, who seldom deals in gossip, and is greatly beloved by her friends. She is warm hearted and very sympathetic.

CONSUMPTION CURED.

An old physician retired from practice, had placed in his hands by an East India missionary the formula of a simple vegetable remedy for the speedy and permanent cure of Consumption, Bronchitis, Catarrh, Asthma and all Throat and Lung Affections, also a positive and radical cure for Nervous Debility and all Nervous Complaints. Having tested its wonderful curative powers in thousands of cases, and desiring to relieve human suffering, I will send free of charge to all who wish it, this receipt, in German, French or English, with full directions for preparing and using. Sent by mail, by addressing, with stamp, naming this paper, W. A. NOYES, 820 Powers' Block, Rochester, N. Y.

IDLE CURIOSITY.—Individuality, good, sound intellect, a generous and even disposition, affectionate and sympathetic nature and much will power.

MISPAH.—You are gentle, refined, generous, and very considerate. You have a keen sense of duty, a very affectionate and pleasant nature.

T. B. T.—Very refined and sensitive nature, kind, sympathetic and affectionate heart, considerable will power, industry, perseverance and ambition.

SARDINE.—This study denotes a passionate nature, high temper, excellent self-control, much affection, strength of character and will power. The writer is very ambitious.

Every lady should read Mrs. Hudnut's free offer to Invalid Ladies on page 111.

EGLANTINE.—Your nature is sympathetic, but superficial. You are generous and affectionate, but rather fickle. You are quite energetic mentally and very independent. Some artistic and musical ability are shown in the writing.

The BLADDER and KIDNEYS.

Disorder of these important organs causes Bright's Disease, Rheumatism, Pain in Back, Female Complaints, Dropsy, etc. But one **Sure Cure** has been found, and that **Cure** is the lately discovered **Kava-Kava** shrub. This wonderful botanic discovery has cured 30,000 cases in two years. It costs you absolutely nothing. To prove its power, a large case will be sent to you by mail **Free**, if you address The **Church Kidney Cure Co.**, 414 Fourth Avenue, New York.

SUPERFLUOUS HAIR REMOVED



When you have tried all other "removers," use mine. **Only one sure way** to take hair off face, neck, arms, etc., so they never return. **Dissolve the roots.** Helen Marko's Depilatory will do it, nothing else will. French secret. Write for information that will make you happy, sent sealed in plain envelope, free.

HELEN D. MARKO,
Box 3052, New York City, N. Y.

WRITERS WANTED: Good home employment. Reply with stamp. **CREAM CITY TOILET CO.,** Milwaukee, Wis.

When writing to Advertisers please mention the STANDARD DESIGNER.

\$200.00 FOR CORRECT ANSWERS!

Most Unique Contest of the Age—\$200.00 Paid for Correct Lists made by Supplying Missing Letters in Places of Dashes—No Lottery—Popular Plan of Education—Read All the Particulars.

In the United States four times as much money is expended for education as for the military. Brain is better than brawn. By our educational facilities we have become a great nation. We, the publishers of *Woman's World* and *Jenness Miller Monthly*, have done much toward the cause of education in many ways, but now we offer you an opportunity to display your knowledge and receive most generous payment for a little study. The object of this contest is to give an impetus to many dormant minds to awaken and think; also we expect by this competition of brains to extend the circulation of *Woman's World* and *Jenness Miller Monthly* to such a size that we shall be able to charge double the present rate for advertising in our columns. By this plan of increasing the number of subscriptions and receiving more money from advertisers of soaps, pianos, medicines, books, baking powders, jewelry, etc., we shall add \$50,000 a year to our income, and with this mathematical deduction before us, we have decided to operate this most remarkable "missing letters" contest.

HERE'S WHAT YOU ARE TO DO.

There are thirty words in this schedule, from each of which letters have been omitted and their places have been supplied by dashes. To fill in the blank spaces and get the names properly you must have some knowledge of geography and history. We want you to spell out as many words as you can, then send to us with 25 cents to pay for a three months' subscription to *Woman's World*. For correct lists we shall give \$200.00 in cash. If more than one person sends a full, correct list, the money will be awarded to the fifty best lists in appearance. Also, if your list contains twenty or more correct words, we shall send you a beautiful *Egeria Diamond Scarf Pin* (for lady or gentleman), the regular price of which is \$2.25. Therefore, by sending your list, you are positively certain of the \$2.25 prize, and by being careful to send a correct list you have an opportunity of the \$200.00 cash award. The distance that you may live from New York makes no difference. All have equal opportunity for winning.

PRIZES WILL BE SENT PROMPTLY.

Prizes will be honestly awarded and promptly sent. We publish the list of words to be studied out. In making your list of answers, be sure to give the number of each word:

- | | |
|---|--|
| 1. - RA - I - A country of South America. | 16. B - SM - - K A noted ruler. |
| 2. - A - I - I - Name of the largest body of water. | 17. - - CTO - I - Another noted ruler. |
| 3. M - D - - E - - A - E - A sea. | 18. P - R - U - A - A country of Europe. |
| 4. - M - - - O - A large river. | 19. A - ST - A - I - A big island. |
| 5. T - A - - S Well known river of Europe. | 20. M - - IN - E - Name of the most prominent American. |
| 6. S - - AN - A - A city in one of the Southern States. | 21. T - - A - One of the United States. |
| 7. H - - - - X A city of Canada. | 22. J - F - - R - - N Once President of the United States. |
| 8. N - A - A - A Noted for display of water. | 23. - U - - N A large lake. |
| 9. - E - - E - - E - One of the United States. | 24. E - E - S - N A noted poet. |
| 10. - A - RI - A city of Spain. | 25. C - R - A A foreign country, same size as Kansas. |
| 11. H - V - - A A city on a well known Island. | 26. B - R - - O A large island. |
| 12. S - M - E - A well known old fort of the United States. | 27. W - M - - SW - R - D Popular family magazine. |
| 13. G - - R - L - A - Greatest fortification in the world. | 28. B - H - I - G A sea. |
| 14. S - A - LE - A great explorer. | 29. A - L - N - I - E An ocean. |
| 15. C - L - F - - - I - One of the United States. | 30. M - D - G - S - A An island near Africa. |

In sending your list of words, mention whether you want prize money sent by bank draft, money order or registered mail; we will send any way that winners require. The *Egeria Diamond* is a perfect imitation of a Real Diamond of large size. We defy experts to distinguish it from real except by microscopic test. In every respect it serves the purpose of Genuine Diamond of Purest Quality. It is artistically mounted in a fine gold-plated pin, warranted to wear forever. This piece of jewelry will make a most desirable gift to a friend if you do not need it yourself. At present our supply of these gifts is limited, and if they are all gone when your set of answers comes in, we shall send you \$2.25 in money instead of the Scarf or Shawl Pin, so you shall either receive the piece of jewelry or the equivalent in cash, in addition to your participative interest in the \$200.00 cash prize. This entire offer is an honest one, made by a responsible publishing house. We refer to mercantile agencies and any bank in New York. We will promptly refund money to you if you are dissatisfied. What more can we do? Now study, and exchange slight brain work for cash. With your list of answers send 25 cents to pay for three months' subscription to our great family magazine, *Woman's World*. If you have already subscribed, mention that fact in your letter, and we will extend your subscription from the time the present one expires. To avoid loss in sending silver, wrap money very carefully in paper before inclosing in your letter. Address:

JAMES H. PLUMMER, Publisher,

22 & 24 North William Street, NEW YORK CITY, N. Y.

CORTICELLI

Home Needlework for 1898.



Special New Designs for tea-cloths, centre-pieces, dollies, and photograph frames; also 24 Colored Plates, reproduced in natural colors, showing just how to shade the Violet, Sweet Pea, Forget-me-not, Daisy, Buttercup, Apple Blossom, Pink, Bachelor's Button, Nasturtium, Orchid, Jewel Patterns, Roses, &c. With this book as a guide needlework is simplified. Chapters for beginners. All the new stitches described. Also rules for knitting golf stockings. The book contains 128 pages and over 100 illustrations. Mailed to any address for 10 cents in stamps. Address:

NONOTUCK SILK CO.,
63 Bridge Street, - - - Florence, Mass.

LADIES' TAILORING.



Such as the most fastidious would be satisfied with. Those are the kind of garments turned out by us, and, after fifteen years of wide experience we have succeeded in gaining the full confidence of our patrons.

Our Specialties

Tailor-made suits, \$5.00 up; New style jackets, 3.00 up; Our popular embroidered or strapped seamed capes, \$2.50 up. Seven-gored skirts with full pleated or shirred back, 3.00 up.

A Great Success

We have introduced an absolutely perfect self-measuring system which we will send FREE on request, together with our beautifully illustrated catalogue of Fall and Winter goods. It shows one hundred of the most attractive styles for this season's wear and also complete samples of goods. We solicit a trial order.

The American Cloak & Suit Co.
LADIES' TAILORS

35 E. 12th and 48-50 E. 13th St., New York City.

GOLDIE.—You lack perception, and are apt to jump too quickly to conclusions. You have a warm heart, kindly nature and much executive ability.

SWEET PEA, M. T.—This study shows strength of character, keen sense of duty, industry, perseverance, refinement and ambition.

F. R. H.—Artistic talent and literary ability are shown in this specimen. The writer is unselfish and very conscientious. She is also straightforward and independent.

NONIE J. HARRINGTON.—As you failed to send a pseudonym, we have been obliged to use your own name. You have rather an excitable nature, but even, pleasant disposition. You are unselfish, conscientious, broad-minded and industrious.

MRS. ELVIA M., CAMP POINT.—Industry, individuality, perseverance, love of home, sympathy, and sincere affection are shown in this writing.

LILY-OF-THE-VALLEY.—Artistic taste, generosity, kindness of heart and considerable will power are here shown. The writer is broad-minded, energetic and has a very strong will.

MARY'S LITTLE LAMB.—This specimen denotes a mirthful, even disposition, alert mind and sympathetic and affectionate nature. No especial talent is shown.

E. E. B.—Sincerity, firm will, sympathy, energy of purpose, a great deal of executive ability and a capacity for deep and lasting affection.

Mrs. Hudnut makes a liberal offer to Invalid Ladies on page 111. Be sure to read it.

P. H. H.—This writing shows refinement, will power, good judgment, industry and perseverance. The writer is a kind-hearted, hospitable and affectionate woman.

PSYCHE.—Generosity, individuality, keen sense of humor, and some artistic talent is displayed in this specimen. The writer is of rather a romantic nature, but seldom permits her heart to govern her head. As a friend she is sincere and constant.

PEACH BLOSSOM.—You have a broad-minded, generous nature, inclined to be very impulsive. You are not industrious, and prefer to see others exert themselves, but if necessity calls for it, you can be very energetic. Considerable will power is portrayed and a goodly amount of executive ability.

CHINESE PUZZLE.—Energy of purpose, will power, industry, hospitality, affection, and a keen sense of duty.

\$1000.00 Contest

YOU PAY NOTHING TO ENTER.
You Win a Prize, Sure. Valued \$10. to \$500.

We announce the greatest Word Contest of the age, an absolutely fair and honest contest conducted in a manner that everybody can understand.

WE OFFER THE 167 PRIZES

shown below to those who make the largest correct list of words out of the word "ALPHABETICAL," and if a sufficient number of persons enter the contest we will distribute an extra quantity of prizes of the same sort as in the list.

RULES: AT, HAHIT, IT, PIT, TIP, A, etc. Use these and as many more as you can make, but you must not use any letter twice in a word unless it appears twice in "Alphabetical," for instance, you can use L twice or A 3 times in a word if needed. ALL WORDS will be allowed that appear in WEBSTER'S UNEXCELLED DICTIONARY, which our examiners will use in making awards. To every person who buys the Dictionary and sends over 50 correct words, we guarantee to award a prize of \$10.00 guarantee, or over. We will send you the Dictionary postpaid for 25 CENTS (it is worth a dollar). If you want to get it before starting on your list, send 25 CENTS to HOME TREASURY CO., AUGUSTA, MAINE.

You need not send any Money with your List of Words.

All we ask is that you write your list plainly. In accordance with rules, put your name and address in your letter as well as your list and send to us before Oct. 15, 1897. As soon as the lists are received they will be turned over to examiners. When the winners are chosen and prizes awarded, soon after Oct. 15, you will then learn whether or not you have been successful.

Bear in Mind you are not to send any remittance with your list. It costs nothing to enter. The only response you can go to is buying Webster's Unexcelled Dictionary at 25 cents, which is a very good volume and worth the money; you needn't buy our Dictionary unless you desire.

This is a Fair Contest and nobody can feel that any money has been spent in vain if their list does not win a prize. Our object in conducting this great contest is to make

Home Treasury Magazine

popular. We know that if you become familiar with the name you will sooner or later become a regular subscriber and we are willing to **Give Away the Prizes Advertised** in order to popularize our business. Now just think of it! Even if you have been unsuccessful in other word contests, you can go into this with the knowledge that you may win much but can lose nothing.

The following list of 167 Grand Prizes will be awarded to the 167 persons who send largest lists of words made from ALPHABETICAL in accordance with rules.

First Prize. Five hundred dollars in cash for largest correct list.

Second Prize. A \$100 Bicycle, 1897 model, for lady or gentleman.

Third Prize. Set of Furniture, valued at \$85.00, for third largest list.

Fourth Prize. Cornish Parker Organ, valued at \$50.00, for fourth largest list.

Fifth Prize. Sewing Machine, \$50.00, for fifth largest list of words.

Sixth Prize. Solid Gold Elgin Watch, value, \$50.00, for sixth largest list.

Prizes 7 to 90. A Solid Gold Genuine Diamond Ring to each of the senders of 35 next largest lists.

Prizes 90 to 146. A Beautiful Kimberly Diamond and Pearl Gem Ring (our valuation \$12.50 each) to senders of 56 next largest lists.

Prizes 146 to 161. Quick Train Gentleman's Watch, or a Beautiful Chatelaine, Gold, Lady's Watch to each of the senders of 15 next largest lists. Value of watches \$10.50 each.

Prizes 161 to 167. A Ten Dollar Gold Piece to each of the six persons sending the next largest lists.

SPECIAL NOTICE Names and addresses of 167 Prize Winners will be printed in HOME TREASURY. As a grand special proposition, we will, if the number of entries to contest warrants, give an extra number of gifts selected by us from the schedule. It is a condition of this contest that every person to whom is awarded a grand prize, as specified in the above, shall become a regular subscriber at 25 cents per year. We make this condition because we do not want people to compete in this contest merely for the purpose of getting a prize. We want to gain a large list of regular subscribers & it must be understood, therefore, that when a prize of \$500.00 or an organ, or any other of the above described gifts is awarded to you, that you shall become a regular subscriber to HOME TREASURY. Don't send your subscription until you are notified that you have won one of the Grand Prizes.

READ WHAT OUR BANKERS SAY:

AUGUSTA, MAINE.

THIS IS TO CERTIFY that we have received from the publishers of HOME TREASURY, the sum of \$1000.00 to be held by us as guarantee of the fairness of their "ALPHABETICAL" word contest. We shall forward cash prizes as offered, promptly to winners, as directed, by the examining committee, and we have every reason to believe that HOME TREASURY CO. will meet its promises in every respect.

AUGUSTA SAFE DEPOSIT AND TRUST CO.,

F. E. SMITH, Treasurer.

HOW TO WIN If you feel that you can afford to spend 25 cents for it, but if you don't want to buy it, or if the time is too short, simply make up your list and send it to us without a cent, but be sure and put your name and address on it. You must mail us your list before midnight of Oct. 15, and the sooner the better as our learned committee can first examine lists that first arrive and we absolutely guarantee you a prize if you send a list of over 50 words. Remember, we are thoroughly reliable and you need not send a cent with your list.

Address plainly:

HOME TREASURY CO.,

233S Water St., Augusta, Maine.

OLD STAMPS WANTED

Big prices for all kinds, including common ones in quantities. You can make many dollars, perhaps a fortune, collecting them. Send 10 cents silver for Stamp Guide outfit.

HARTZ & GRAY, Box 407, NEW YORK, N. Y.

THE CELEBRATED

PIANOS

Are the
favorite of the
Artist

SOHMER

PIANOS

and the
refined
musical public

NOS. 149 TO 155 EAST 14TH STREET, NEW YORK

CAUTION--

The buying public will please not confound the genuine Piano with one of a similar sounding name of a cheap grade.

S-O-H-M-E-R

THE "SOHMER" HEADS THE LIST OF THE HIGHEST GRADE PIANOS.

When writing to Advertisers please mention the STANDARD DESIGNER.

I WANT

local addresses prepared. List⁸ made. Circs. folded. Samples sent out. Inquiries answered. I furnish letter heads, envelopes, samples, all supplies, and start you in honorable, independent, paying home business. Guarantee steady position. Just one person appointed for a locality. This ad. appears only while vacancies exist. "Don't delay, write to-day." enclosing stamp for reply. Address Secretary, 651 Woodward Ave., Detroit, Mich.

ASTHMA CURE FREE.

If you suffer from any form of Asthma we will send you **Free by mail**, prepaid, a Large Case of **Himalaya**, made from the Kola Plant. It is a Sure Constitutional Cure for Asthma. We send it Free for introduction, and to prove that it will cure you. Address **The KOLA IMPORTING CO.**, 1164 Broadway, New York.

\$200.00 IN GOLD GIVEN.

International News & Book Company, Baltimore, Md., make a most liberal offer of \$200.00 in gold, for selling 200 copies of "Gems of Religious Thought," by Talmage, or "Talks to Children about Jesus." These books are among the most popular ever published. One agent sold 21 in 2 days, another 55 the first week. Freight paid; credit given. Write them immediately. They also publish Bibles, and other popular books, and a beautiful set of children's books for the Christmas Holidays. A few General Agents wanted on salary.

NEW IMPROVED**Folding Thermal Vapor Bath Cabinet.**

With or without Face Steaming Attachment, (protected by patent.) Hot Air, Vapor, Medicated or Turkish Baths at home. Has no equal for its curative properties and general bathing purposes. Entirely renovates the system. Cures Colds, Rheumatism, Gout, Neuralgia, La Grippe, Female Complaints, all Blood, Skin, Nerve and Kidney Diseases. Reduces surplus flesh. Beautifies the complexion. Size 39x1 in. folded, weight 7 lbs. It is not a clock or rack but a Cabinet supported by a galvanized frame. Descriptive Book Free. Price Low. Agents Wanted. **I. MOLLEKOPF & McCREARY**, Toledo, Ohio.

Rubber Goods

of every description. Cat'g free. Edwin Mercer & Co., Toledo, O.

I WILL PAY LADIES A SALARY OF

\$10 per week to work for me in their locality and at home. Light work, good pay for part of time. Write with stamp, Mrs. E. E. Bassett, Suite 904, Marshall Field & Co. Bld'g, Chicago.

It Saves Labor

Ideal Starch Polish gives all goods a glossy finish with one-half of the usual labor of ironing. Big packages 10c., postpaid. The Home City Novelty Co., Dept. D., Springfield, O.

WE SEND IT FREE and Pay the Postage

Ask us to send you **Cloak and Suit Catalogue "E."** It's beautifully illustrated, and contains the latest styles for Fall and Winter 1897-98.

MONTGOMERY WARD & CO., - Chicago.

LYNNE.—You are neat, energetic, generous, kind hearted and quite hospitable. You have quite a quick and high temper, but plenty of self-control. You are ambitious and also persevering.

ARGGIE.—This writer is a very sensible, broad-minded and warm-hearted woman. She has much sense of order, is capable of strong and steadfast attachment, has excellent reasoning powers and a fairly strong will.

I-DIE MAUDIE.—Your handwriting shows a neat and methodical nature. You are naturally truthful, have a great deal of self-confidence, are quite independent and thoroughly capable of taking care of yourself.

GRACE, V. P.—Artistic talent, generosity, will power, strength of character, conscientiousness, love of pleasure and some musical ability are here shown.

MASIE M. D.—Vivid imagination, impatient disposition, quick wit, wilfulness and considerable resolution is denoted in this specimen. The writer is also very ambitious.

CARNATION.—Your nature is superficial, rather fickle, impulsive, generous, but physically indolent. You are very impatient of contradiction and love to have your own way. You are also extremely fond of admiration.

MAD.—Individuality, hospitality, affection, and much physical and mental energy. The writer is quite unaffected, very sincere, has rather a high temper, but tries to control it admirably.

GYPSY.—This is the writing of an impulsive, hopeful, and very cheerful person. The writer is good-tempered, unselfish and very sympathetic. She is wanting in a sense of order, and has no judgment or caution. She is fond of admiration and quite susceptible.

SIDNEY PETAH.—Originality, sound common sense, extreme caution, industry, perseverance and ambition are all shown in this writing. The writer has a keen sense of humor, is hopeful and of a bright, cheerful nature, not much given to worrying.

Mrs. Hudnut's free offer to Invalid Ladies on this page will interest all women.

WIFE.—You are a very sympathetic, affectionate and domestic woman, whose chief ambition is to perform her duties carefully and well. You are inclined to be of rather a nervous temperament, but try and control your feelings and succeed fairly well.

CARRIE LOVENA.—Tenderness and sympathy and a taste for music are here shown. The writer is ambitious, but not especially energetic or persevering. She has a considerable amount of originality, and quite a good deal of will power.

PADDY.—This specimen portrays a rather selfish disposition, but one that is capable of sympathy and affection. The disposition is fairly good, and although at times impatient, is, as a general rule, cheerful and light-hearted.

NEBO, J. W.—This writer is clever, bright, has a cheerful, even disposition, keen sense of duty, clear head and some business ability.

PLUM.—This denotes an evenly balanced temperament, straightforward nature, kind heart and even disposition. You have excellent judgment and a keen sense of humor.

FANNIE FERN.—Refinement, perseverance, industry, good intellectual capacity, are shown in this study. The writer is generous, affectionate and sympathetic.

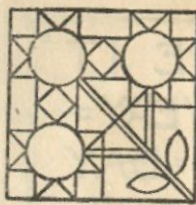
DAKOTA.—Your writing denotes an evenly-balanced temperament, healthy mind, keen sense of humor, and a hasty though not unjust temper.

ETHELIND.—You are steady, reliable, refined, court admiration, but are very reserved in manner. You have an excellent memory, are critical and fond of talking.

FREE TO INVALID LADIES.

I suffered for years with female troubles, displacements, and other irregularities, and finally found a safe and simple home treatment that completely cured me without the aid of medical attendance. I will send it free with full instructions and valuable advice to any suffering woman. Address Mrs. L. HUDNUT, South Bend, Indiana.

When writing to Advertisers please mention the STANDARD DESIGNER.

**QUILT PATTERNS.**

400 styles; colored diagrams on cardboard and patterns to piece by. Price 10c. each, 3 for 25c., 7 for 50c., 15 for \$1, sent post-paid all different. Send 4c. for catalogue of miniature diagrams, together with large cat'g. of novelties, fancy-work, etc. **Ladies' Art Co.**, 203 Pine, B. 14, St. Louis, Mo.

**Cake Tins.**

Cake removed without breaking. Perfection Tins require no greasing. Round, square and oblong. 2 round layer tins by mail 35 cents. Catalogue Free

Agents Wanted. **Richardson Mfg. Co.**, P St., Bath, N. Y.

\$18 a Week Easy

No trouble to make \$18 a week easy. Write us quick, you will be surprised at how easy it can be done. Send us your address any way. It will be for your interest to investigate. Write today. You can positively make \$18 a week easy. **ROYAL MANUFACTURING CO.**, Box M-1, Detroit, Mich.



OH! ILLUSTRATED Circular FREE, descriptive of the best **LADIES' TAILORING SYSTEM** on earth. **Rood Magic Scale Co.**, Chicago, Ill.

DO YOU WANT ONE FREE?

With the Patented Quaker Bath Cabinet you have at home, for 3c. each, **Turkish, Russian, Sulphur, Hot Air, Vapor or Medicated Baths.** No more Bath Tubs or Dr. bills. Absolute home necessity, producing Cleanliness, Health, Strength, Renovates system; prevents Disease, Obesity. Cures without Medicine, Colds, Rheumatism, Neuralgia, Malaria, La Grippe, Eczema, Catarrh, Female Ills, Blood, Nerve, Skin and Kidney Diseases. **Beautifies Complexion.** Made of Best Antiseptic, Hygienic Cloth. Agents wanted. If you want one free, write **C. WORLD MFG. CO., CINCINNATI, OHIO.**

AGENTS wanted to sell pure whiskey from Kentucky distillery to private consumers. Agent does not deliver. **Box 825, Cincinnati, O.**

WRITERS WANTED to do copying at home. **Law College, Lima, O.**

Agents Fine liquid **PERFUMES**, etc. Big profits. Ex. Pd Terms free. **Herbena Co.**, Box 84, Station L, N.Y.

MOTHERS

Your Children cured of Bed-wetting. **Sample free.** **Dr. F. E. MAY, Bloomington, Ill.**

No Canvassing or Peddling! Ladies wishing to make money in a quiet and refined way can find the means of so doing by addressing, enclosing a 2c. stamp, **THE HAZELTINE CO., 5 Water St., Toledo, O.**



FREE. We will send Free to any person one of these heavy rolled gold plate Initial Scarf Pins, or Ladies' Stick Pins, two inches long, (we only show the top,) on the condition that you send a two cent stamp to pay postage. Please send this advertisement and state which letter you want. Address: **LYNN & CO., 45 BOND STREET, NEW YORK.**

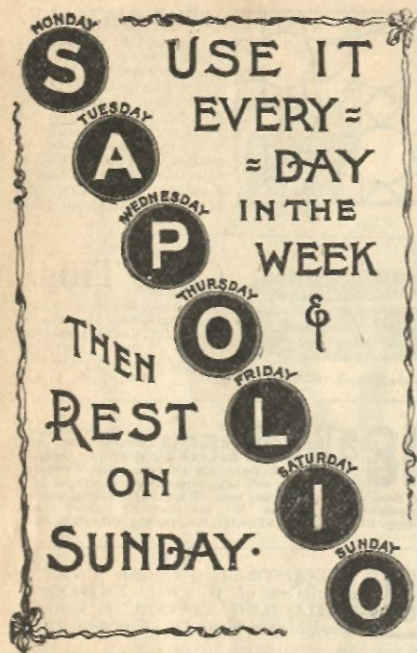
Stout Ladies I am a trained nurse. Reduced my weight 45 pounds six years ago by harmless treatment. Have not regained. Send stamp for particulars. I have nothing to sell. Address Miss J. C. TOPPING, 351 Amsterdam Avenue, NEW YORK, N. Y.

FACES BLEACHED And all Skin Eruptions removed by using **Arsenic Charcoal Tablets.** Safely medicated. Send 4c. stamp for sample box to **Benwick Laboratory, Regany, N. Y.**

RUBBER GOODS by mail. Largest variety. Catalogue FREE. **DR. LELAND & CO., South Bend, Ind.**

THE KIDNEYS AND BLADDER

Drain the poisonous **Uric Acid** from the Blood. Are yours in good order? If you suffer from any disease of the Kidneys or Urinary Organs, Rheumatism or Pain in Back, send at once for the Wonderful **Kava-Kava Shrub**—Nature's Own Sure Cure. It costs you nothing. We send a large case by mail Free to prove its power. Address **Charles Kidney Cure Co.**, 414 Fourth Ave., New York.



ULCIE.—You are very original, bright and clever. Your disposition is even and you have a kind and affectionate heart. Some artistic talent is displayed in your writing and considerable perseverance.

PANZY BLOSSOM.—This writing denotes a broad-minded, sincere and frank nature. Your disposition is fairly good, but you give way to a very high temper occasionally.

ARE YOU

TOO FAT



MRS. D. HOUSEMAN, of Altoona, Pa., says: "It reduced me 25 pounds, and I feel better now than I have for years."

If so, why not reduce your weight and be comfortable? Obesity predisposes to Heart Trouble, Paralysis, Liver Diseases, Constipation, Rheumatism, A plexy, etc., and is not only dangerous but extremely annoying to people of refined taste. It's a mistake not to reduce your weight, if too great. We do not care how many REDUCTION remedies you may have taken without success. We have a treatment that will reduce weight, as thousands can testify. It is simple, safe, pleasant to take and not expensive. The following are a few of thousands who have been reduced in weight and greatly improved in health by its use: REDUCED

Mr. C. E. Purdue - Springfield, Ill.	135 lbs
Mrs. M. M. Cummings - Ottawa, Ill.	78 lbs
Miss M. Helsington - Lake View, Mich.	50 lbs
W. A. Pollard - Hartington, Neb.	50 lbs
Miss M. Nohies - Racine, Wis.	54 lbs
Mrs. M. Cheek - Valley Mills, Texas	74 lbs
Mrs. J. B. Hyde - Mowqua, Ill.	52 lbs
H. Rossette - Ono, California	85 lbs
Ellen Ridgway - Vandalla, Iowa	60 lbs

We will give \$100 IN GOLD to anyone who can prove that any of our testimonials are not genuine. DON'T do anything or take anything until you hear from us; we have something important to tell you about how to MAKE REMEDY AT HOME at a trifling cost and also other valuable information. To any reader of this paper who will write to us at once we will send full particulars and "few days."

TREATMENT FREE

In a plain sealed package upon receipt of 4 cents to cover postage, etc. Correspondence strictly confidential.

HALL & CO., D N Box 404, St. Louis, Mo.

When writing to Advertisers please mention the STANDARD DESIGNER.

TING LOO.—You are generous, high-minded, evenly-balanced, initiative, and very energetic. You seek affection, but do not permit your heart to overrule your head.

M. A. P.—Refinement, artistic taste and some musical ability are here shown. The writer is of a sensitive but cheerful nature. She is rather easily depressed, but as a rule is very hopeful and bright.

BLANCHE D.—This writing denotes an impulsive, energetic, industrious nature and one that would excel at almost anything. The writer is conscientious, practical and has a high sense of honor.

VILLA Z. Y. X.—Generosity, refinement and sympathy are here shown. The temper is impatient, but there is much sound judgment.

J. JANE J.—This writer is generous, cautious, and slightly obstinate. Her temper is quick. She is also impatient and has not sufficient self-control.

SIMEON E. FLAT.—This is the writing of a hopeful, appreciative, cheerful person. She is domestic in her tastes, industrious and energetic. As a friend she is very sincere and sympathetic.

SUSIE Y.—You have deductive judgment and, therefore, good reasoning powers and a very clear intellect. You are light-hearted, impulsive and happy; are unaffected and kind hearted.

Free to all Women.

I have learned of a very simple home treatment which will readily cure all female disorders. It is nature's own remedy and I will gladly send it free to every suffering woman. Address Mabel E. Rush, Joliet, Ills.

IMOGENE.—You are generous, hospitable, kind-hearted, sincere and very frank. Some literary and artistic talent is displayed in your writing.

MYLISS.—Your writing shows you to be impulsive, broad-minded, courageous and very appreciative. As a friend you are very loyal, but would make a bitter and unforgiving foe.

E. F. S.—This specimen shows a distinct lack of the powers of observation. The will power is strong and unyielding and the disposition not especially good; but there is much energy of purpose and executive ability apparent.

NOT SATISFIED.—This writing shows the writer to be exceedingly ambitious. Her disposition is impatient and her temper quick and very high, but she has admirable self-control. She is generous, cool-headed, and would be capable of the most ardent affection.

EDITH MARCIA.—You have a sensible, clear mind, good powers of observation, excellent judgment and much will power.

The following correspondents, having failed to enclose with their specimens of writing a yearly subscription to either the STANDARD DESIGNER or an agents' receipt not over a month old, are entitled to delineation in these columns:

Breezy Point, Charlotte Rustie, A. A. T., B. H. I. D., Magdalene, Little Brown Jug, Frank's Eclipse, Mrs. Kittie Flanders, M. E. S., Bluebird, Carrie Sum, Marcela Fulton, Mt. Shasta, Fare and Square, The Belle of Lynn, Cinda, Arnold J. P., Leslie, Cigarette, S. A. W., Grey Eye G. G., Caprice, Carmaleta, Lucella B., Maud Muller, Heather Belle.

LADY AGENT writes: "I am making \$10 to \$12 a day selling Mackintosh Dress Skirts, New style Dress Shields and other new goods." Send for proof and catalog best sellers FREE. Big profits. LADIES SUPPLY CO., 515 FOREST AVE., CHICAGO.

PILLOW SHAM HOLDERS, NICKEL PLATED, 8 1/2 complete with screws. Postage paid by mail and agents, terms 15 cts. J. R. Ferguson & CO., Box 5, Chester, Conn.

COPYING TO DO AT HOME. Good wages. A. S. P. S. Co., Box 1204, Lima, O.

CHARLES DAY,
STEAM BOOK AND JOB PRINTER,
220 William St., New York.
Orders by mail promptly attended to.

BOYS AND GIRLS can earn pocket money in spare moments; also handsome present to each. Send name; no cash required. S. D. STAYNER & CO., Providence, R. I.

At 1/4 Price
Gold and Silver Watches, Bicycles, Tricycles, Guns and Pistols, Carts, Buggies, Wagons, Carriages, Safes, Sleighs, Harrows, Cart Tops, Skids, Sewing Machines, Accordions, Organs, Pianos, Cedar Mills, Cash Drawers, Feed Mills, Stoves, Kettles, Bone Mills, Letter Presses, Jack Screws, Trucks, Anvils, Hay Cutters, Press Stands, Copy Books, Vices, Drills, Road Plows, Lawn Mowers, Coffee Mills, Lathes, Benders, Dump Carts, Corn Shellers, Hand Carts, Forges, Scrapers, Wire Fences, Banding Mills, Engines, Saws, Steel Sinks, Grain Dumps, Crow Bars, Ballers, Tools, Bit Braces, Jay, Stock, Elevator, Railroad, Platform and Counter SCALES. Send for free Catalogue and see how to save money. 261 So. Jefferson St., CHICAGO SCALE CO.—Chicago, Ill.

CLARK BROTHERS,
Manufacturers and Printers of
ALL KINDS OF
PAPER BAGS,
TO ORDER.
61 ANN ST., Near William St., NEW YORK.

GOOD PRINTING
—AT—
REASONABLE PRICES.
KAY PRINTING HOUSE,
66 & 68 CENTRE ST., NEW YORK.

C. F. ANDERSON,
61 Ann St., New York.
Imported Sifted Sawdust for Cleaning Diamonds, Jewelry, etc.
30 cts. per Box. Postage Paid.

BLUMAUER PRINTING CO.,
STEAM JOB PRINTERS,
133 Crosby Street, New York City.
Orders by mail promptly attended to.

Gildersleeve Press.
Fine Book, Job and Mercantile Printing
PRINTERS FOR THE TRADE.
CATALOGUE WORK A SPECIALTY.
17 to 27 Vandewater St., New York
Mail Orders Promptly Executed.

RAISBECK ELECTROTYPE CO.,
24-26 Vandewater St.,
NEW YORK.
Orders by mail promptly attended to.

Beware of Rascals!

Profiting by past experience, the Standard Fashion Co. takes this method of notifying its patrons that all regularly authorized canvassers for the "Standard Designer" are provided with bound Subscription Books containing receipts of which the annexed cut is a reduced fac-simile. All parties giving receipts as here shown



Book No. _____

SUBSCRIBER'S RECEIPT.

Received from M. _____
 Number _____ Street _____
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 State of _____ **EIGHTY-FIVE CENTS**
 for one year's subscription to the **STANDARD DESIGNER**, from _____ 189

THIS RECEIPT IS NOT
 COMPLETE WITHOUT SIGNATURE OF SOLICITOR.

STANDARD FASHION COMPANY,
 32 West 14th St., New York.

Date, _____ 1-9 *J. K. Kinnear Pres.*
 Name of Agent, _____

are recognized by us as authorized canvassers, and all subscriptions so taken will be duly honored by us. Any other subscriptions given to canvassers who are unprovided with proper books and blanks will be at the subscriber's own risk. In case the book does not come regularly, we would thank you to report to us at once.

This notice does not in any way apply to Merchants who are agents for the sale of our patterns or to Newsdealers, who are authorized to receive subscriptions for the Standard Designer.

"STANDARD" MEASUREMENTS.

IMPORTANT. When Sending for Patterns Follow Measurements Closely.

Ladies, Misses and Girls.

Take bust measure under the arms, around the fullest part of figure, holding tape well up across the back, drawing it moderately tight. Ladies' garments requiring bust measure only, viz.: costumes, cloaks, wrappers, jackets, basques, waists, etc., are cut in 10 sizes, from 32 to 44 inches; every inch to 38, and even sizes to 44. Thus: 32, 33, 34, 35, 36, 37, 38, 40, 42, 44.



Ladies' skirts, petticoats, drawers, etc., requiring waist measure only, are cut in 7 sizes, viz.: 20, 22, 24, 26, 28, 30, 32 inches waist measure, corresponding to 37, 39, 42, 44, 46, 48, 50 inches hip measure. We strongly advise purchasers of Standard skirts, etc., to obtain patterns corresponding in hip measure, as a variation in waist measure is more easily adjusted.

CORRECT MANNER TO TAKE HIP AND SLEEVE MEASURE.

Substitute for hip measure: pass tape over fullest part of bust and over arms.

Misses' garments requiring bust measure are cut in 7 sizes, viz.:

Age.	10	11	12	13	14	15	16	yrs.
Bust meas.,	27	28	29	30	31	32	33	ins.

Misses' garments requiring waist measure are cut in 7 sizes, viz.:

Age.	10	11	12	13	14	15	16	yrs.
Hip meas.,	32	33	34	35	36	37	38	ins.
Waist "	24	24½	25	25½	26	26½	27	"

Girls' garments requiring bust measure are usually cut in 5 sizes, viz.:

Age.	6	7	8	9	10	yrs.
Bust meas.,	23	24	25	26	27	inches.

Girls' garments requiring waist measure are usually cut in 5 sizes, viz.:

Age.	6	7	8	9	10	yrs.
Waist meas.,	22½	23	23	23½	24	inches.

In sending for Misses', Girls', Children's, or Boys' Patterns, be sure to order for the age corresponding with the actual measure.

Children, Boys and Men.

Children's garments are cut in 6 sizes (½ to 5 years), viz.:

Age.	½	1	2	3	4	5	yrs.
Chest meas.,	17	18	19	20	21	22	inches.

Boys' coat or vest measurements: pass the tape around the body under arms, drawing it moderately tight.

Boys' overcoat measurements: Measure over coat or jacket the garment is to be worn over.

Boys' trousers measurements: Pass tape around the waist over the trousers, drawing it moderately tight.

For men's and boys' shirts, take the exact neck measurement and add one inch.

For coats, take Chest measure, close under arms, drawing tape moderately tight.



Men's Measurements for Shirts.

Neck	14	14½	15	15½	16
Chest	34	34½	35	35½	36
Neck	16	16½	17	17½	18
Chest	40	40½	41	41½	42

CORRECT MANNER TO TAKE BUST AND WAIST MEASURE.

Boys' Measurements.

Age.	2	3	4	5	6	7	8	9	yrs.
Chest,	21	22	23	24	25	26	27	28	inches.
Waist,	21	22	23	24	25	26	27	28	"

BOYS—CONTINUED.

Age.	10	11	12	13	14	15	16	yrs.
Chest,	29	30	31	32	33	34	35	inches.
Waist,	27	28	28½	29½	30½	31	32	"

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